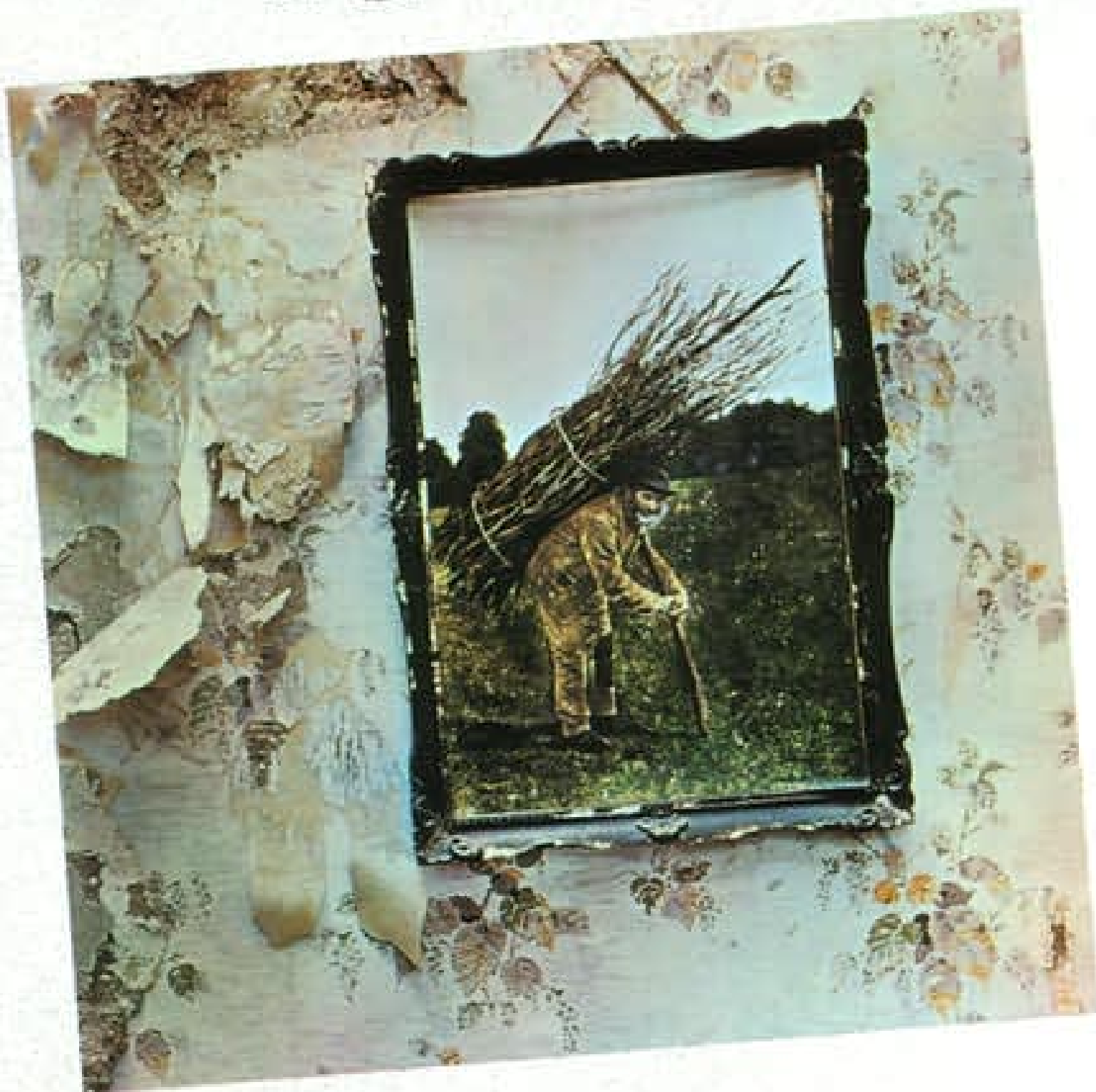


Guitar/Vocal

CLASSIC

Authentic  
**GUITAR-TAB**  
Edition  
Includes Complete Songs

# LED ZEPPELIN IV



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*Transcribed by JOE DELORO*

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# Key To Notation Symbols

**Guitar**

**Tab**

Half step bends      Whole step bends      Extended bends      Bend and release      Pre-bend and release

Hammer-on      Pull-off      Picked slide      Legato slide      Quarter step bend (microtone)

Vibrato      Vibrato with bar      Rake or Sweep      Vibrato bar      Palm muting

Percussive tone with no pitch      Accented notes      Right hand tapping      Artificial harmonic (with pick)      Harmonics

Ghost note      Tremolo picking      Pick slide      Unison bend      Chord shape arpeggiation

With bar      dive      Harm. with bar      Flutter with bar      With bar.      With bar.

Dips and Dives      Melodic bending with bar      Bent harmonics      Flutter with bar: Bar is "plucked" downward and released suddenly to produce fluttering effect      When dips are used melodically, they are reflected in the traditional notation

The image displays a series of musical staves and guitar tablature examples illustrating various guitar techniques. Each example is labeled with its name and shown in both standard musical notation (treble clef) and guitar tablature (six-line staff). The techniques include:
 

- Bends:** Half step bends, Whole step bends, Extended bends, Bend and release, Pre-bend and release, Quarter step bend (microtone).
- Slides:** Picked slide, Legato slide.
- Vibrato:** Vibrato, Vibrato with bar, Vibrato bar.
- Other Techniques:** Hammer-on, Pull-off, Rake or Sweep, Rake, Sweep, Vib. bar, Vib. bar dive, Palm muting, Percussive tone with no pitch, Accented notes, Right hand tapping, Artificial harmonic (with pick), Harmonics, Ghost note, Tremolo picking, Pick slide, Unison bend, Chord shape arpeggiation, Dips and Dives, Melodic bending with bar, Bent harmonics, Flutter with bar.

 The bottom right section includes a detailed explanation of the 'Flutter with bar' technique, stating that the bar is 'plucked' downward and released suddenly to produce a fluttering effect. It also notes that when dips are used melodically, they are reflected in the traditional notation.

# PERFORMANCE NOTES

## BLACK DOG

*As on each of the previous three albums, the opening song on Led Zeppelin IV is arranged around a classic heavy duty unison riff. The riff itself was written by John Paul Jones and introduced in rehearsals at Headley Grange where much of the third album was recorded as well. Based on a motif reminiscent of Albert King's "Oh Pretty Woman", it's written around A minor pentatonic. An a cappella vocal part, followed by a massive riff from the the rhythm section, establishes a call and response pattern similar to the old southern field hollers.*

*The intro consists primarily of an echo return effect. What we hear is a combination of echo tracks with the primary track strongest on the right channel. The first sound [an octave glide upwards] was possibly produced by flipping on the power switch of a tape echo unit whose power amplifier was in a ready state.*

*In the verse sections, the shifting time signatures of the tune are played somewhat freely, although this transcription indicates a strict time treatment. Each entrance of the band is clearly cued by drummer John Bonham. Of interest here is their trademark tension device; the double-time feel of the guitar and bass against the half-time feel of the drums. This is contrasted in each chorus as the drums move to the double-time feel riding the crown of the cymbal.*

*Also, check out the rhythmic development of the riff at letter D. The first four and a half beats of the riff [A7] are isolated and*

*then repeated three and a half times a fourth lower [E7] to form an interesting extension. Due to the uneven length of this fragment, it creates a rotating effect when played over the 4/4 time signature of the drums before it ties back into the main riff.*

*The guitar sound on the riff was reportedly created by recording a sunburst Les Paul directly into the mixing board at distortion level. It was then routed through two distorting compressors as well. This sound was then triple-tracked.*

*The tonality shifts between the A minor and major pentatonic in the foreground and background of chorus I at letters E and N. First the background chord riff uses the minor then the lead uses the major and minor. This idea is repeated throughout the section.*

*The song goes on with a classic guitar solo that alternates between two timbres and tonalities. The first two four-bar phrases were recorded through a Leslie speaker and are primarily in A minor pentatonic. The one-bar major motif is repeated three times for tension before answering it with the minor. This effectively sets up the following sixteen bars as they continue with the pentatonic minor without the Leslie. Finally, the Leslie is returned as Jimmy Page rides the song out through the fade.*

## ROCK AND ROLL

*The members of Led Zeppelin grew up on 50's and 60's Rock and Roll. As a band*

they included tunes such as "Long Tall Sally", School Days and "Shakin' All Over" in the sound checks and closes of many of their sets. So, it's quite natural that they would eventually fuse their own high-energy tribute to that sound.

Using the basic twelve-bar blues form for the intro, the verses are set upon a twenty-four-bar length. For other examples of this type of expansion within the blues form, check out Elvis Presley's "Jailhouse Rock" and Rolling Stones' "Flight 505".

Reportedly born out of a short jam on Little Richard's "Good Golly Miss Molly", the tune was developed and recorded later at Headley Grange. The drum intro, horn fills and stops to his "Keep A-Knockin'" also seems to have provided inspiration for the final arrangement. The Rolling Stones' keyboardist, Ian Stewart [also on "Flight 505"] contributes a piano part in the Little Richard style that enters after the guitar solo at letter F.

Guitars 1 & 2 carry the background rhythm of the intro and letter D in stereo. Playing a nicely balanced two-bar call and response phrase, they take the basic Chuck Berry or 1950's straight-eight chord style a step further in design. The tempo here [176 m.m.] requires short efficient strokes and a relaxed pick hand wrist. These parts were most likely with a Les Paul through medium distortion with both pickups and a close-miked sound.

Now the stage is set for guitar 3. Mixed in the center with a grinding, tenor sax-like distortion, this part is also likely a Les

Paul with full distortion, the bridge pickup only, and primarily an ambient-miked sound. Guitar 3 also functions as a link between verses and of course, as the solo guitar.

The verse rhythm by contrast is sparser and allows more room for the vocal. It is longer in form, and more like a Delta-blues phrase until the Chuck Berry style is implied at the end, providing a release from the previous section.

To manage these parts when playing the song live, we can take the cue from the song's performance in Led Zeppelin's movie "The Song Remains The Same". In that case, the second measure of the background phrase is omitted and the one-measure guitar 3 motif inserted in its place. The omission of parts that conflict with guitar 2 continues throughout the song and works without much sacrifice.

Contrasting the "old" with the "new", the guitar solo is divided into two parts and begins with guitar 3 at letter D. Over the twelve-bar section, a single Chuck Berry-style double-stop riff is hammered every other measure as an answer to guitar 1. This repetition of notes over the changing chords gives just the right amount of tension to launch the solo into the twenty-four bar section at letter E.

Circling a range of three octaves, from here on the style is pure Jimmy Page blitz. Taking its cue from the previous twelve bars, it's also based on a sixteenth-note pull-off figure. These figures appear at the entrance of each new chord with the exception of the last four bars. They're contrasted with less active phrases built



on eighth notes. These phrases emphasize bends and while avoiding pull-offs. Taking time to identify these elements will give you a better feel for the overall layout and development of the solo. Two more verses follow the guitar solo with a jazzy outro drum solo afterwards and a hot lead guitar fill to cue the end.

## THE BATTLE OF EVERMORE

The music for this highly atmospheric tune is the result of Jimmy Page's "first experiment" with the mandolin. A trio of these were recorded for the intro of this arrangement. Their probable parts are as follows:

Mandolin 1 Repeated high e's only.

Mandolin 2 Plays a and c on beats two and four.

Mandolin 3 Descending chromatic bass line.

Mandolins 1 & 3 were run through a tape echo [notated in parentheses]. In the transcription however, Mandolins 1 & 2 have been combined into one part. All the mandolin parts have been arranged for one guitar, capoed at the tenth fret. An electric cutaway would be preferable, giving access to twenty frets. When strumming, let the notes ring together for a fuller sound. Although some of the fingerings are tricky, with a little practice the three parts can be combined into one.

The rhythm guitar part is composed of six- and twelve-string guitars. Played by John Paul Jones in live concerts, it is presumed to have been recorded by him here as well. The part itself is very basic strumming and supports the mandolins and vocals from letters B through P. At Q [bridge] the part pauses and shifts to

fingerpicking over a long crescendo of twenty-four bars.

Strumming is resumed in the last eight bars of this section. Let these chords ring whenever possible. Also, notice how the verses go into a half-time feel when the D chord enters. This occurs first at letter C.

Robert Plant's lyric composition, inspired by his readings on the Scottish wars, forms the center of the song with its strong imagery. The vocals are shared with Sandy Denny [Fairport Convention] who, as the town crier, urges the people to throw down their weapons as a counterpoint to Plant's chronicle of the battle's passing events. Coupled with the crescendos in the choral verses at letter F, the effect is as dramatic as that of a short play.

Plant's is the only voice from letter Q on, building to a climax and then mostly silent over the last eight bars. He returns at letter R and joins a second climax with the band that lasts into the first seven bars of the coda. From here, the mandolins and guitars gradually fade out [like the intro in reverse] to softly set the stage for the entrance of the next song.

## STAIRWAY TO HEAVEN

Perhaps Led Zeppelin's best known tune, "Stairway To Heaven" has been referred to by Jimmy Page as an "epic". Succeeding as they did with eight minutes of relatively constant development, nowhere else is their penchant for form and experimentation more apparent or refined.

Composed of three primary sections, each stands on its own as a musical entity. From the chamber folk of the first section, soft rock of the second, and into the classic hard rock of the third, it follows a progressive style of arranging. Drawing from classical music as well, it builds from a light air into a swirling tornado through the subtle use of dynamics, orchestration and an overall *accelerando*.

The music here gets its harmonic drive from the tonal innuendos of mixed modes and/or shifting tonal centers. The intro itself opens with a mixture of the A Dorian and the A Aeolian modes. This mixture of A minors is contrasted next with a progression in C major. Then in the second section, it's C before A. Finally, after intro 3 at letter H, the tonal center returns to A minor.

The electric twelve-string parts were recorded before Page owned the famous Gibson 6/12 doubleneck commonly associated with the song. They were possibly done with a Rickenbacker. This is the same guitar that he used on "The Song Remains The Same". Notice how it's gracefully introduced on a single channel and subtly replaces the acoustic on both channels later on. The electric twelve-string guitar 1 part at letter C consists of multiple tracks condensed into a single part to form Rhythm Figure 1. The doubling is noticeable whenever the arpeggios enter [see measure 9].

As with "Four Sticks", the production needs of "Stairway To Heaven" dictated that it be recorded in a professional studio. In this sense it differs from the

other tracks on the album which were recorded on location at Headley Grange, Island Studios in London. Page knew in advance that it had to stand on its own as well as build to the climax at the beginning of the third section. Drawing from both the A natural and the pentatonic minor scales, this was achieved in part by gradually increasing the tension in each phrase and alternately contrasting the upper and middle registers.

Entering with a couple of nicely spaced question and answer phrases, each hints at the sixteenth note pattern work that's about to come in measure five. Exploiting the tension value of repetition, two climaxes are smoothly hatched in the upper register at measures eleven and twenty. The rhythm in the first of these begins at measure nine. It's tricky to repeat accurately so give it some care. If it gives you trouble try gradually building up to the tempo with a metronome. Slide guitar parts on an electric six-string appear in the final eight bars of the solo, setting up a secondary dialogue with the ongoing solo as a result of their spacing.

Since the guitar parts are so numerous they should be viewed overall as an orchestration. For solo or band performance, you'll need to condense some of these into one. For ideas on how to go about this, consult their movie [mentioned above] or its soundtrack album.

Despite its extended length, "Stairway To Heaven" defied the limitations of programmed format radio airplay at the time of its release. Holding fast as the

most requested song on FM radio, "Stairway To Heaven" continues, "to be a rock and not to roll".

## MISTY MOUNTAIN HOP

Reportedly inspired by a police bust at a London love-in, "Misty Mountain Hop" is one of the few Led Zeppelin songs that centered around a contemporary event. This song was frequently featured in their concerts. The absence of overdubbing complexity on the original recording made viable for live performance.

"Misty Mountain Hop" is driven with two repeating one measure riffs. The first is a descending phrase [A5, G6no3, and E octaves] that's set in the lower register, and the second [A7, D5/A, Adim, and A7] an ascending one in the middle register. Notice how the distances between the chords in the first phrase are more "open" in comparison to the tighter chromatic movement in the second one. Although they both fit primarily into the A mixolydian mode, things are kept harmonically interesting. This is done by avoiding some thirds in the first riff and including a chord from outside the key [Adim] in the next.

The keyboard and guitar 1 share the first riff in the intro making it heavier. The verses begin with the second riff and alternate between it and the first. The vocal melody is sung in three-part harmony and rhythmic unison to the second riff. This makes it heavier in a similar, yet different approach to the intro.

The guitar solo at letter G is divided among three guitars. Guitars 3 and 4 handle the solo itself as guitar 1 continues the backing. Consisting primarily of three repeated one measure phrases of parallel thirds, most of the solo can be played on a single instrument. This makes it practical, therefore, for live playing although the effect will be quite different. The final four bars contain the trickiest phrase. Because of it's back-to-back embellishments here, it'll need to be built up slowly.

## FOUR STICKS

"Four Sticks" was recorded at Island Studios in London as was "Stairway To Heaven". Presumably both of these were done there for the same basic reason, to achieve a brighter ambient sound. The title reportedly refers to John Bonham's doubling up on his drumsticks to get the driving groove of the tune.

The underlying design of this song is similar to "Misty Mountain Hop", in several ways. It too, is based on a repeated one measure riff as a tension builder, and the listener is likewise led through the intro and verses into orchestrated guitar sections at letters C, F, and G. This provides relief as well as contrast.

Set in the relatively uncommon time signature of 5/8, with momentary relief in 6/8, the overall effect is hypnotic. This builds a good amount of tension which is then released in the choruses and bridge. John Paul Jones also contributes a



soaring Moog synthesizer part to the track at these release points. Arranged for guitar, the synth part will require a lot of fuzz and sustain to duplicate effectively.

As the sections contrast each other so do the guitar ensembles in each. Electric guitars dominate the harder edged intros, verses, and outro whereas the softer choruses and bridge are supported primarily by acoustics, synthesizer and a chiming electric twelve-string. To condense all of these parts for live performance, try alternating between the guitar 1 and guitar 2 parts [with distortion] when necessary for variety, and favor the lighter guitar 4 part [with a clean chorused sound] with medium-heavy gauge strings to approximate the acoustic.

Perhaps due to its overall complexity the song was less successful in concert. Like another of their more orchestrated songs, "Gallows Pole", it was performed live only once.

## GOING TO CALIFORNIA

The timeless quest for true love is at the heart of the lyrics of "Going To California". Robert Plant's vocals convey the mixed emotions of a young man whose life journey carries him through the longing and wanderlust of those times. From his story comes one view of the vast migration to the Golden State that was shared by so many.

The guitar and mandolin parts match the feel of the vocals perfectly. They function

mostly as a tranquil background to the story and unfold at an easy flowing pace. The tuning [DADGBD] of the guitars widens the parts and increases their impact. The more common tuning of DGDGBD would also work here since the fifth string plays a limited role throughout the song. D minor appears occasionally [at the bridges at letters D, H and M] to contrast the otherwise sweet major tonalities of D and G that run throughout the song. The counterpoint of the song depends upon letting the notes of the chords ring into each other. Experiment with your own fingerings for best results.

The styles of the guitar parts are somewhat similar to "Bron-Yr-Aur". It's interesting to note that "Bron-Yr-Aur" actually preceded "Going To California", having been recorded during sessions for their third album. It wasn't released until "Physical Graffiti", their sixth album.

It's likely that guitar 1 is the original backing part on "Going To California". Presumably, guitars 2 and 3 were added later to create a shimmering, flanging effect in a manner similar to "Bron-Yr-Aur". Concentration on the guitar 1 part yields what is most similar to Page's concert performance. The same is true for the melodic mandolin 1 part [arranged for guitar] which also was used in concert and most likely recorded by John Paul Jones.

## WHEN THE LEVEE BREAKS

Musical inspiration is often ignited by the ambient tone of an instrument. Played in

*one location it might be flat and suggest nothing. In another it explodes with color and allows a great performance with little or no conscious effort.*

*Imagine John Bonham's excitement as he worked out on a brand new set of Ludwig drums for the first time in the main hallway of Headley Grange, their old Victorian workhouse/studio. As soon as the band heard his bombshell sound echoing from the walls they were moved to record this song; one they'd rehearsed before but had yet to bring to life. Robert Plant commenting later on this said, "We got the most amazing drum sound...We could have played anything and it would have sounded good." Notice how the drum part [with the exception of the high hat] maintains a half-time feel to the other parts in the verses as well.*

*Each of the other instruments on the track were recorded with unusual sounds of their own. Phase shifting was applied to the guitars and vocals and backwards tape echo [a technique invented by Page] on the harmonica.*

*The guitar parts, in an unusual open F tuning [CFAC], employ strings 4 through*

*1 only. Arranged for electric twelve- and six-string guitars, both have been transcribed in this tuning. Although the tuning is not essential for the six-string, using it permits reduction of the arrangement for performance by one guitar. Also, notice how Page employs the tuning nicely and gets a variety of major and minor sounds by varying his choice of strings.*

*The guitar parts were recorded primarily on an electric twelve-string. Playing them on a six-string guitar will not only sound smaller, but characteristic enhancements of the twelve-string are sacrificed as well. Where the twelve-string is usually tuned in octaves on strings 3 through 6 and in unison on 1 and 2, this means a dramatic difference between a downstroke which emphasizes the fundamental strings and the upstroke where the octaves are more pronounced.*

*Apparently, the inspiration for this tune remained behind at Headley Grange. It was performed in concert on just a few opening dates of their 1975 USA tour. As a recording though, it remains the album's most complex production and a fitting choice to close it.*

*Joe Deloro*

# BLACK DOG

Words and Music by  
JIMMY PAGE and ROBERT PLANT  
and JOHN PAUL JONES

Hard Blues Rock  
Intro: ♩ = 118

No Chord

A ♩ = 168

Verse 1:

A5

\*Guitar 1 (Right channel) is in downstems and Guitar 2 (Left channel) is in upstems.

\*\*This pitch is from a tape effect and not playable. See Performance Notes.

\*\*\*Enter on drummer's cue.

\*\*\*\*Guitar 2 enters and sustains its A5 chord into Verse 2, whereas  
Guitar 1 plays it's A5 chord again on the downbeat of Verse 2.



**B C** Verses 2 and 3:

A5

Unh, nh child, — way you shake that thing, — gon - na  
Heh, hey ba - by when you walk that way, — watch

*f*

\*Guitar 1 is faded out in the first measure. (Simile for all verses)

A5 N.C.

make you burn, — gon - na make you sting. —  
heart - ache drip, — can't keep a - way. —

*ff*

Guitars 1 and 2 \*\*

7 5 6

\*\*Guitar 2 joins Guitar 1 through Verse 3.

A5

make you sting. —  
heart - ache drip, — can't keep a - way. —

*ff*

7 5 6

**D** A5 N.C.

make you sting. —  
heart - ache drip, — can't keep a - way. —

*ff*

7 5 6

A5

Ah —

**E** Chorus 1:  
A5

C5

A5

Guitars 1 and 2

\*The Guitar 2 part omits the upper note of each power chord throughout the Chorus

— yeah, — ah — yeah, — ah, — ah, — ah. —

+1

+1/4

\*

\*Guitar 1 begins a slide up to A, while Guitar 2 repeats A5.

**F** Verse 4:

**f** I got - ta roll, can't stand still, — got - ta flame - in' heart, — can't get my — fill.

**f**

**f**

**f**

Guitar 3 out

Guitar 2 out

\*\*Guitar 1 fades out and Guitar 2 sustains.



N.C.

A5

Guitars 1 & 2

*ff*

**G** Verse 5:

A5

Eyes that shine,— burn-in' red,— dreams of you— all through my head.—

*f*

\*Guitar 1 is faded out in the second measure.

N.C.

A5

Guitars 1 and 2

**H** Bridge:

A5

Ah ah ah ah ah ah ah ah ah ah ah ah

*mp*

*f* *mp*

\*\*\*

\*\*\*Feedback harmonic

\*\*Guitar 1 is faded out in the second measure.

I

## Chorus 2:

A A/G A5

ah. *\*p* *mp* *f* Hey hey ba - by, oh ba - by,

Guitar 1

Guitar 2

*f*

*\*\**

\*Crescendo on upper note in vocal(e).

\*\*Hammer on between thumb and second finger.

G/E \*\*\*\* D A5 A/G A5

pret - ty ba - by, dar - lin' can't you do me now?\_

*ff*

*f*

*ff*

*\*\*\**

*f*

\*\*\*Although these are the proper chords, various notes are emphasized each time they're strummed.

\*\*\*\*The note E is played here by the Bass guitar only, throughout Choruses 2 and 3.

G/E

D

A5

Hey, —

*ff* *f*

This system contains measures 1 through 4. The vocal line begins with a whole rest in measure 1, followed by a half note G4 in measure 2, and a half note A5 in measure 3, ending with a quarter note G4 in measure 4. The guitar accompaniment features a rhythmic pattern of eighth and sixteenth notes. Measure 1 has a whole rest on the bass staff. Measure 2 has a half note G2. Measure 3 has a half note A2. Measure 4 has a half note G2. The system concludes with a double bar line.

A/G A5

G/E

— ba - by, oh, — ba - by, pret - ty ba - by, move me

*ff*

This system contains measures 5 through 8. The vocal line continues with a half note G4 in measure 5, a half note A5 in measure 6, a half note G4 in measure 7, and a half note G4 in measure 8. The guitar accompaniment continues with the same rhythmic pattern. Measure 5 has a whole rest on the bass staff. Measure 6 has a half note G2. Measure 7 has a half note A2. Measure 8 has a half note G2. The system concludes with a double bar line.



while you do me now. —

D A5 A/G A5

*f*

G/E D

Did-n't

*ff*

**J** Verse 6:  
A5

take too long — 'fore I found out — what peo-ple mean — by down and out. —

*f*

N.C.

A5

Guitars 1 and 2

*ff*

**K** Verse 7:  
A5

Spent my mon-ey, took my car, — start-ed tell-in' her friends — she gon-na

N.C. A5

be a star. \_\_\_\_\_

Guitars 1 and 2

*ff*

**L** Verse 8:

A5

I don't know, — but I been told, — a big legged wom-an — ain't

\*Guitar 1 fades out in measure 2.

N.C. A5

got no soul. —

Guitars 1 and 2

*ff*

**M** A5 N.C.



Oh—

**N** Chorus 1:

A5

**ff** yeah, oh — yeah, ah, — ah, — ah, — oh —

Guitar 3

**ff**

Guitars 1 and 2

**ff**

A5 C5 A5

yeah, oh — yeah, ah, ah, — yeah. —

A5 C5 A5

\*The Guitar 1 and 2 parts have been combined.  
The Guitar 2 part omits the upper note of each power chord throughout the Chorus.

**O** Verse 9:  
A5

All I ask — for, all I pray, — stead - y load - ed wom - an gon -

*f*

*f*

*f*

7/2  
2/6

\*Guitar 1 slides into A5 and fades out in measure 2, Guitar 2 sustains.

N.C.

na come my — way.

Guitar 3

*ff*

+1/4

Guitars 1 and 2

*ff*

+1/4

A5

Measure 1: Guitar (whole rest), Bass (5 7 5 6 6 7 +1/4 6)

Measure 2: Guitar (whole rest), Bass (4 6 6 5 7 7 4 7)

Measure 3: Guitar (5 7 5 7 7 5 +1/4 7), Bass (5 7 7 5 7 3 5 0 0)

Measure 4: Guitar (whole rest), Bass (5 7 7 5 7 3 5 0 0)

**P** Verse 10:

Measure 1: Guitar (whole rest), Bass (5 7 5 6 6 7 +1/4 6)

Measure 2: Guitar (whole rest), Bass (4 6 6 5 7 7 4 7)

Measure 3: Guitar (5 7 5 7 7 5 +1/4 7), Bass (5 7 7 5 7 3 5 0 0)

Measure 4: Guitar (whole rest), Bass (5 7 7 5 7 3 5 0 0)

Need a wom - an, gon - na hold my hand\_\_ will tell me no\_\_ lies,\_\_ make me a

\*Guitar 1 fades out in measure 2.



N.C.

hap - py man. \_\_\_\_\_

7 4 5 6 7 7 6 7 8

7 5 6 7 7 5 7 7 5

5 7 5 6 6 7 6

5 7 5 7 7 5 7

**G Bridge:**

**A5**

*mp* Ah ah ah ah ah ah

Guitars 1, 2 and 3

*f*

\*Guitar 3 fades out in measure 1, Guitar 1 in measure 2, and Guitar 2 sustains throughout.

ah ah ah ah ah ah

ah.

*p* *mp*

*mp* *p*

Guitar 3 \*\*\*

*mp*

Guitar 1

Guitar 2

*p* *pp*

*f*

\*\*Crescendo on upper note in vocal, decrescendo on the lower note.

\*\*\*Guitar 3 is recorded through a Leslie amplifier (rotating speakers), and on a separate track with a standard amplifier.

R

## Chorus 3(Guitar solo):

A5 G/E D7 A5

## Rhythm figure 1, Guitar 1

## End Guitar 1 Figure 1

## Rhythm figure 1, Guitar 2

## End Guitar 2 Figure 1

A5

G/E

D7

A5

Continue Rhythm figure 1, Guitars 1 and 2, 12 times till fade.

La-da ah e ah

Guitar 3

\*Standard amplifier from here on, no Leslie.

\*\*Volume in mix is much lower.



A5 G/E

yes I will. — And yes I

*ff*

5 5 7 <sup>+1</sup> 7 5 5 5 5 10 (10) 8 10 10 10 <sup>+1</sup> 10 <sup>+1</sup> 8 10 12 10

3

D7 A5

real - ly, — real-ly do ba - by, ba - by,

8 10 <sup>+1/4</sup> 8 10 10 8 10 <sup>+1</sup> 10 10 8 10 <sup>+1</sup> 0 15 <sup>+1</sup>

G/E D7 A5

ba - by. I can real - ly do you, — huh? —

15 15 13 15 <sup>+1</sup> 15 13 15 <sup>+1</sup> 15 15 19 <sup>+1</sup> 17 <sup>+1</sup> 19 17

8<sup>va</sup> Let ring

G/E D7

Ooh, wew, — you do it ba - by.

(8<sup>va</sup>) 17 17 20 <sup>+1</sup> 17 20 <sup>+1</sup> 20 17 19 <sup>+1</sup> 17 20 17 20 <sup>+1</sup>

A5

Dsus4

Push it, ba - by, push it, ba - by, push it, ba - by,

(8va) -

17 20 17 17 20 (20) 20 20 17 19 19

D7

A5

A/G

A

push it, ba - by, push it, ba - by, push it, babe

Guitar 3

(8va) -

17 19 19 17 (17) 5 5 5 5 5 8 5 5 8 5 5 8 5 5 8 5

3

loco

+

\*Leslie amp returns, standard amp out.

Begin Guitar 4 figure 2  
Guitar 4\*\*

*f*

2 0 2 0 2 0 2 5 2 2 2 2

Dsus4/G/E

D

A

babe.

+

5 5 8 5 5 5 8 5 8 5 7 5 7 5 7 7 5

3

+1/4

End Guitar 4 figure 2

*ff*

0 2 0 2 0 2 2 4 2

*f*

\*\*Guitar 1, figure 1 mixed lower to make room for Guitar 4, figure 1. (Right Channel)  
Continue with Guitar 2, figure 1.

A/G

ooh, \_\_\_\_\_

Continue figure 1, Guitars 1 and 2 and continue figure 2, Guitar 4, 6 times till fade.

Dsus4/G/E      D      A

babe.

ooh, \_\_\_\_\_

Separate track

aah \_\_\_\_\_ ooh.

Separate track



ooh. —

Let ring

Choke

I'd real - ly like to do it now.

Fade out

I'd real - ly like to do it now.

# Rock And Roll

Words and Music by  
JIMMY PAGE, ROBERT PLANT,  
JOHN PAUL JONES and JOHN BONHAM

Heavy Rock and Roll, briskly ♩ = 170

Drum Intro:

3

The Drum Intro section consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a single measure with a whole note, followed by a 3/4 measure, and then a 4/4 measure. The Guitars tacet section consists of three staves labeled T, A, and B, each with a treble clef, a key signature of one sharp, and a 4/4 time signature. All three staves are empty, indicating that the guitars are silent during this section.

A

\*(A7)

The main body of the song is divided into three parts, each with a treble clef, a key signature of one sharp, and a 4/4 time signature.   
 1. **Guitar I (Left channel)**: This part features a melodic line with a Les Paul - Bridge pick-up. The notation includes a series of eighth and sixteenth notes, with a final measure containing a half note and a quarter note. The guitar is played with a Les Paul - Bridge pick-up.   
 2. **Guitar 2 (Right channel)**: This part features a melodic line with a Les Paul - Neck pick-up. The notation includes a series of eighth and sixteenth notes, with a final measure containing a half note and a quarter note. The guitar is played with a Les Paul - Neck pick-up.   
 3. **Guitar 3 (Left and right channels)**: This part features a melodic line with a Les Paul - both pick-ups. The notation includes a series of eighth and sixteenth notes, with a final measure containing a half note and a quarter note. The guitar is played with both pick-ups.

\*All chords in parentheses are implied.

D7

Musical score for D7 chord progression. The score is written for guitar in treble clef with a key signature of one sharp (F#). It consists of three systems of staves. The first system has a treble staff and a bass staff with fret numbers. The second system has a treble staff and a bass staff with fret numbers. The third system has a treble staff and a bass staff with fret numbers. The score includes various musical notations such as eighth notes, quarter notes, and slurs. A dynamic marking *f* (forte) is present in the third system.

Fret numbers for the first system: 2 2 2 2 2 2 2 0 4 0 0 0 0 3 2 0 0 0 0 0 0.

Fret numbers for the second system: 2 4 2 2 2 4 2 0 4 2 0 0 0 3 2 4 2 0 2 2 4.

Fret numbers for the third system: 12 12 12 11 11 11 11 10 11 11 11 12 10 10 10 11.

A7

E7

Musical score for A7 and E7 chord progression. The score is written for guitar in treble clef with a key signature of one sharp (F#). It consists of three systems of staves. The first system has a treble staff and a bass staff with fret numbers. The second system has a treble staff and a bass staff with fret numbers. The third system has a treble staff and a bass staff with fret numbers. The score includes various musical notations such as eighth notes, quarter notes, and slurs. A dynamic marking *f* (forte) is present in the third system.

Fret numbers for the first system: 2 4 2 0 0 0 0 3 2 2 5 2 4 2 2 0 0 3 2 0 0 3 2 0 0 3.

Fret numbers for the second system: 2 2 4 2 5 2 4 3 2 4 2 2 4 2 2 0 3 2 0 0 3 2 0 0 3.

Fret numbers for the third system: 12 11 12 12 12 13 11 11 11 12 12 12 12 12.



## A7

It's *f*

B Verse:  
(A7)

been a long time since I rock and roll - ed. \_\_\_\_\_ It's

*mf* *f*

Guitar 3 out

\*Mute the sixth string with the fret hand thumb after bending G.

been a long time since I did the stroll. \_\_\_\_\_

Guitars I and II \*

Musical score for the song "I Wanna Dance with Somebody" by Whitney Houston. The score is for guitar and includes a vocal line. The guitar part features a D7 chord and a melodic line with triplets and grace notes. The vocal line includes the lyrics "Ooh, let me get it back, let me get it back, let me get it". The score is in G major and 4/4 time.

back, ba - by where I come from.

(A7)

It's

\* From here on Guitar I and II are written together. Guitars I and II continue to maintain their tones (Guitar I: heavy distortion/ambient, Guitar II: light distortion/direct.)

*\*Let the sixth string ring.*

(A7)

time. Yes it has. — It's

Guitar 1

Guitar 2

Guitar 3

13 12 12 12 12  
12 11 11 11 11

(12)  
(11)



**C** Verse:  
(A7)

been a long time since the Book of Love. \_\_\_\_\_ I

can't count the tears\_ of a life\_ with no love. \_\_\_\_\_ Ah

(D7)

(B7)

car - ry me back, — car - ry me back, — car - ry me back, —

(A7)

(A7)

ba - by where I \_\_\_\_\_ come from. \_\_\_\_\_ Oh, \_\_\_\_\_

Let Ring. +1/4

E5

Oh, \_\_\_\_\_ Its been a long time, been a

D5

long time, been a long lone - ly, lone - ly, lone - ly, lone - ly, lone - ly

A7

time. Aww, \_\_\_\_\_

Guitar 1

Guitar 2

Guitar 3

**Bridge:**  
(A7)

Oh, \_\_\_\_\_ Oh, \_\_\_\_\_

Guitar 1 and 2

Guitar 3

The Bridge section (A7) consists of three measures. The vocal line has 'Oh' lyrics with a long note in the first measure and a shorter note in the second. The guitar line for Guitars 1 and 2 plays a rhythmic pattern of eighth notes. The guitar line for Guitar 3 plays a bass line with power chords and bends.

(D7)

(A7)

The second and third measures of the Bridge section. The guitar parts continue with the same rhythmic patterns and fret numbers as the first measure.

(E7)

(A7)

The fourth and fifth measures of the Bridge section. The guitar parts continue with the same rhythmic patterns and fret numbers as the previous measures.



**E** Verse (Guitar Solo):  
(A7)

The first system of guitar notation for the E Verse (A7) section. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains three measures of music, each featuring a dotted quarter note followed by an eighth rest, then a half note, and finally a dotted half note. The bottom staff is in bass clef and contains three measures of music, each featuring a dotted quarter note followed by an eighth rest, then a half note, and finally a dotted half note. The notation includes various guitar-specific symbols such as slurs, ties, and fret numbers (0, 2, 3).

The second system of guitar notation for the E Verse (A7) section. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains three measures of music, each featuring a dotted quarter note followed by an eighth rest, then a half note, and finally a dotted half note. The bottom staff is in bass clef and contains three measures of music, each featuring a dotted quarter note followed by an eighth rest, then a half note, and finally a dotted half note. The notation includes various guitar-specific symbols such as slurs, ties, and fret numbers (0, 2, 3).

The third system of guitar notation for the E Verse (A7) section. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains three measures of music, each featuring a dotted quarter note followed by an eighth rest, then a half note, and finally a dotted half note. The bottom staff is in bass clef and contains three measures of music, each featuring a dotted quarter note followed by an eighth rest, then a half note, and finally a dotted half note. The notation includes various guitar-specific symbols such as slurs, ties, and fret numbers (0, 2, 3).

(A7)

12 12 10 10 12 12 10 10 10 12 12 10 15 15 15 15 15 15

Hold bend

E5

loco

15 15 14 15 12 15 14 8 8 5 6 8 5 6 8 5 6 5 7 5 5 7 5 7 (7)

D5

(A7)

7 7 5 2 2 2 5 2 4 2 2 2 2 2 2

F Verse:

(A7)

Oh ————— it seems so long — since we

Guitar 1 +1/4

Guitar 3 out +1/4

walked in the moon - light. ————— Mak - ing vows, — that

Guitar 1 +1/4

Guitar 3 out +1/4

(D7)

just can't work right. ha - ha - yeah, — Op - en your arms, op - en

Guitar 1 +1/4

Guitar 3 out +1/4



your arms, op - en your arms. — Ba - by let love — come

(A7)

runn - ing in. Yes. —

E5

It's been a long time, been a long time, been a long

D5

lone - ly, lone - ly, lone - ly, lone - ly, lone - ly, lone - ly,

(A7)

time.

Guitar 1

Guitar 3

*f*

2 2 2 5 2 4 3 2 4 2 2 2 4 2 2 2 2 5 2 4 3 2 4 2 2 2 4 2

0 4 0 0 0 0 3 0

12 12 12 12 12 12 12 12 12 12 12 13 13

11 11 11 11 11 11 11 11 11 11 11 11 12 12

**G** Verse:

A7

Yeah, — hey, yeah, — hey,

2 2 2 5 2 4 3 2 2 2 2 5 2 4 3 2 2

0 4 0 0 0 0 3 0 0 0 0 0 0 0 3 0 0

12 12 12 12 12 12 12 12 12 12 12 12 12 12

11 11 11 11 11 11 11 11 11 11 11 11 11 11

**D7/(A7)** **A7**

yeah, — hey, yeah, — hey,

Fretboard diagrams for the first system:

- Measure 1: 2 2 2 5 2 4 3 (0 4 0 0 0 0)
- Measure 2: 2 2 (0 0)
- Measure 3: 2 2 2 5 2 4 3 (0 4 0 0 0 0)
- Measure 4: 2 2 (0 0)

Fretboard diagrams for the second system:

- Measure 1: 11 10
- Measure 2: 11 11 12 10 10 10
- Measure 3: 12 12 11 11

**D7**

Fretboard diagrams for the first system:

- Measure 1: 2 2 2 2 2 2 2 2 (0 0 0 0 0 0 0 0)
- Measure 2: 2 2 2 2 2 2 2 2 (0 0 0 0 0 0 0 0)
- Measure 3: 2 2 2 2 2 2 2 2 (0 0 0 0 0 0 0 0)
- Measure 4: 2 4 4 0 2 4 0 (0 0 0 0 0 0 0 0)

Fretboard diagrams for the second system:

- Measure 1: 11 11 10 10
- Measure 2: 11 11 11 10 10 10
- Measure 3: 12 12 11 11



**A7**

Ooh, yeah      Ooh, yeah \_      Ooh, yeah      Ooh, yeah... (It's)

*Guitar 3 out*

**E5**      **D5**

been a long time, been a long time, been a long lone - ly, lone - ly, lone - ly, lone - ly, lone - ly

*Drum Outro: (free tempo)*

time.

4

4

4

\*

The Drum Outro section consists of three staves, each with a treble clef and a key signature of two sharps (F# and C#). The first staff begins with a quarter rest followed by a half rest, then a full bar line, and continues with a solid black line for the remainder of the staff. The second and third staves also begin with a quarter rest followed by a half rest, then a full bar line, and continue with a solid black line. The number '4' is written above the first measure of each staff. The third staff ends with an asterisk (\*) above the final measure.

*On Cue*  
A7

The On Cue A7 section consists of three staves. The first staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains three measures of whole rests. The second and third staves are bass clefs with a key signature of two sharps (F# and C#) and a 4/4 time signature. They contain three measures of octaves, indicated by a double '8' with a circled '8' below it. The first measure of the second staff is marked with 'sfz'. The first measure of the third staff is marked with 'mf'. The number '0' is written above the first measure of each staff.

*Original tempo*

Guitar 2

*mf*

3

3

3

The Original tempo section consists of two staves. The first staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a series of eighth notes and quarter notes, with three measures marked with a '3' above them. The second staff is a bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a series of eighth notes and quarter notes, with three measures marked with a '3' above them. The first measure of the first staff is marked with 'mf'.

\*Guitarist gives cue out of solo.

# THE BATTLE OF EVERMORE

*Words and Music by*  
**JIMMY PAGE and ROBERT PLANT**

**Mythical Folk Ballad freely** ♩ = 144  
**With a strong half-time feel**

**A** *Intro:*

Mandolins 1 and 2\* (*Arranged for Guitar \*\**)

Am

 $A_{m/E}$ 

Let ring  
Slow fade in (*crescendo*). Build to forte at measure 19.

Mandolin 3 (Arranged for Guitar \*\*)

mp

Am/D#

Am/D

The image shows a musical score for the song "The Rose Tree". It consists of two staves: a guitar staff and a vocal staff. The guitar staff is in G major (one sharp) and 4/4 time. It features a complex rhythmic pattern of eighth and sixteenth notes, with a key signature of one sharp (F#). The vocal staff is in G major (one sharp) and 4/4 time, featuring a simple melody with a key signature of one sharp (F#). The guitar part is written in a style that suggests a specific fretting technique, with numbers 12, 13, and 14 written below the notes. The vocal part is written in a standard notation style.

\* Composite of Mandolins 1 and 2. \*\* Arranged for Guitar with capo at X. All notes in TAB at X are notated as open. To be played one octave higher until **G**



Am/D# Am/E G6/D

Mandolins 1, 2 & 3 \*

*f*

Am/G G6 Am/G G6 Am/G G6

(Male voice:) *mp* The

\*Tape echo. Include these beats to simulate the recording when performing without echo/delay.

**B Verse:**  
Mandolins 1, 2 & 3

A5sus9/13

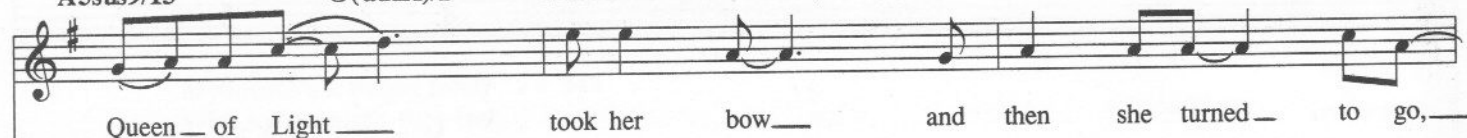
G(addA)/B

A5sus9/13

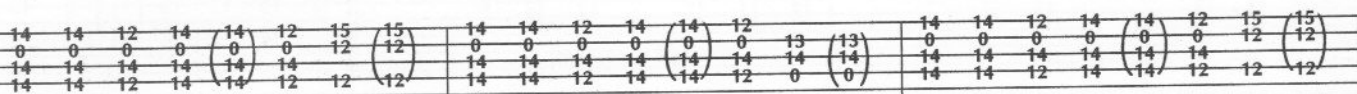
C(addA)

A5sus9/13

G(addA)/B

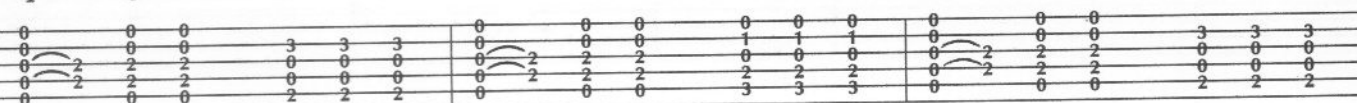


## Mandolin Figure 1



A5(addB)

Guitars 1 &amp; 2 \*\*



A5sus9/13

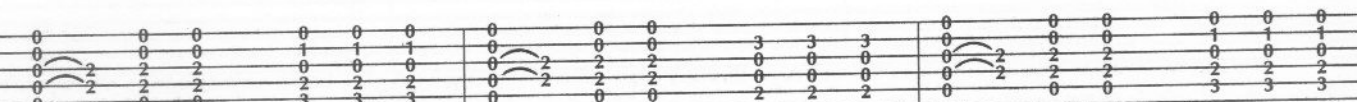
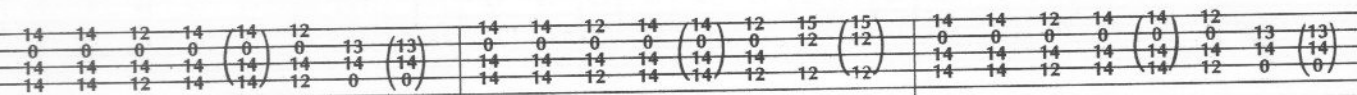
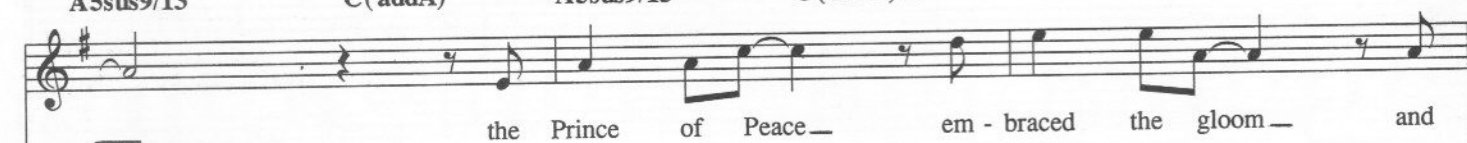
C(addA)

A5sus9/13

G(addA)/B

A5sus9/13

C(addA)



\* Chord names are a composite of the Mandolin & Guitar parts.

\*\* Six and Twelve string Guitars.

A5sus9/13

G(addA)/B

A5sus9/13

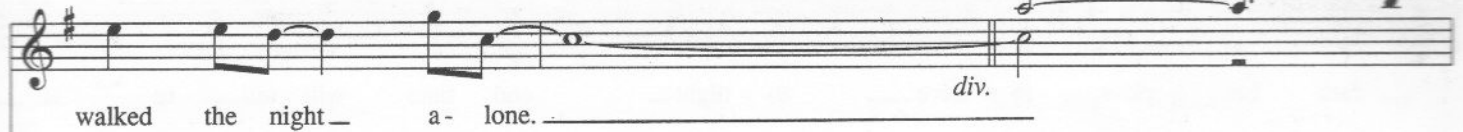
C(addA)

C Double Verse:

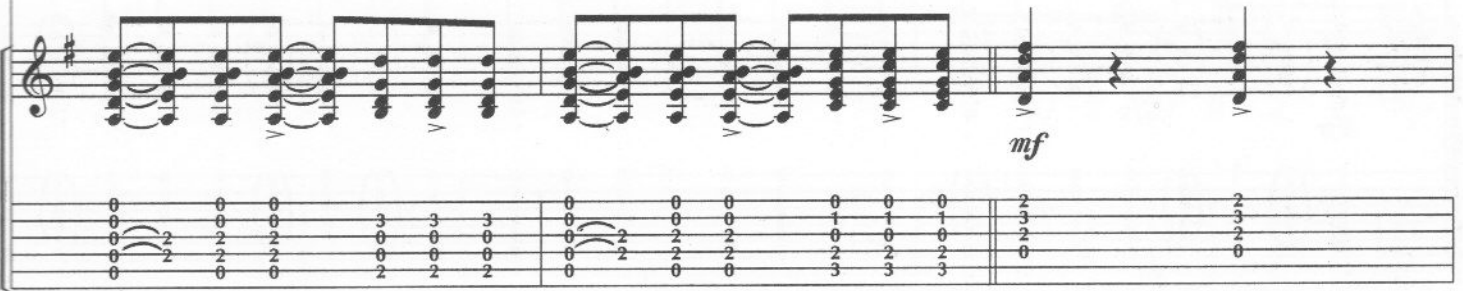
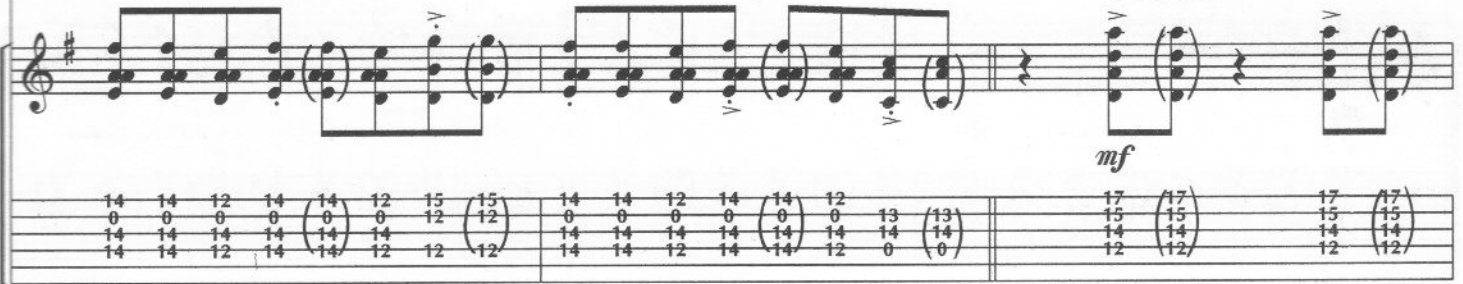
(Female Voice:)

D

Oh,



Mandolin 1

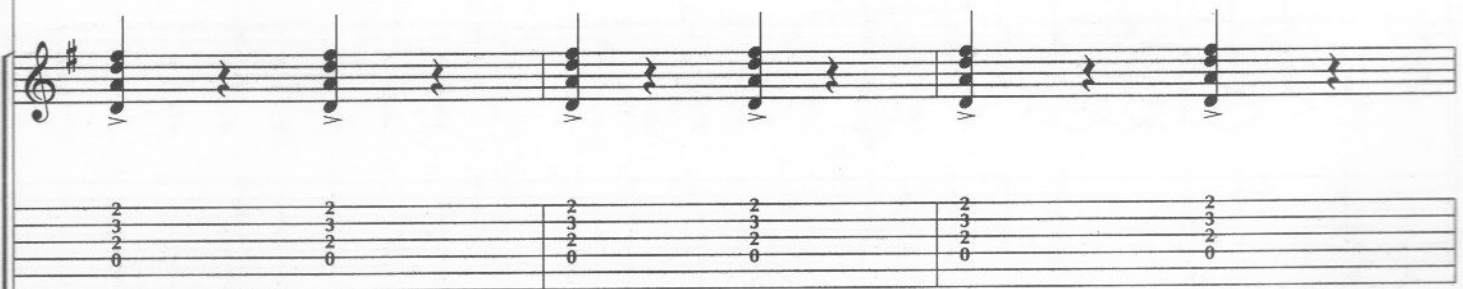
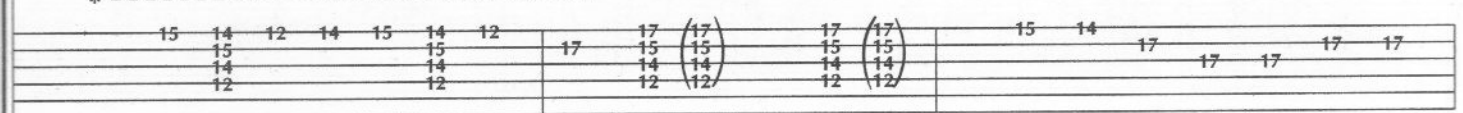


dance in the dark of night

sing to the morn



Mandolin 2



\*This part is optional and omitted from here on.



A5sus9/13

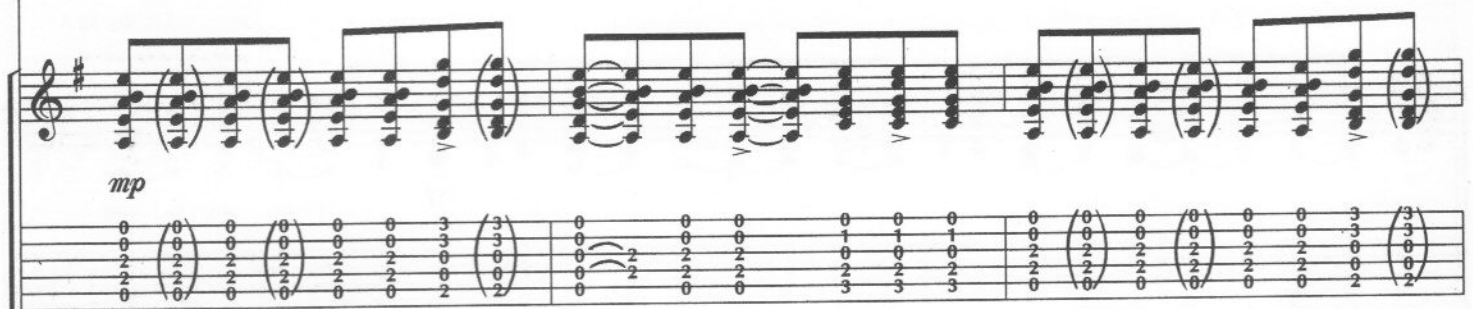
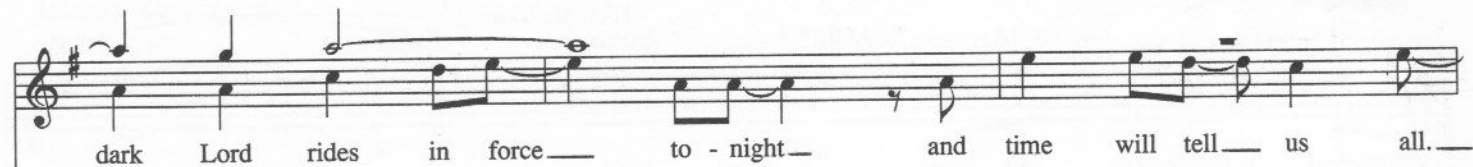
G(addA)/B A5sus9/13

C(addA)

A5sus9/13

G(addA)/B

ing light.



A5sus9/13

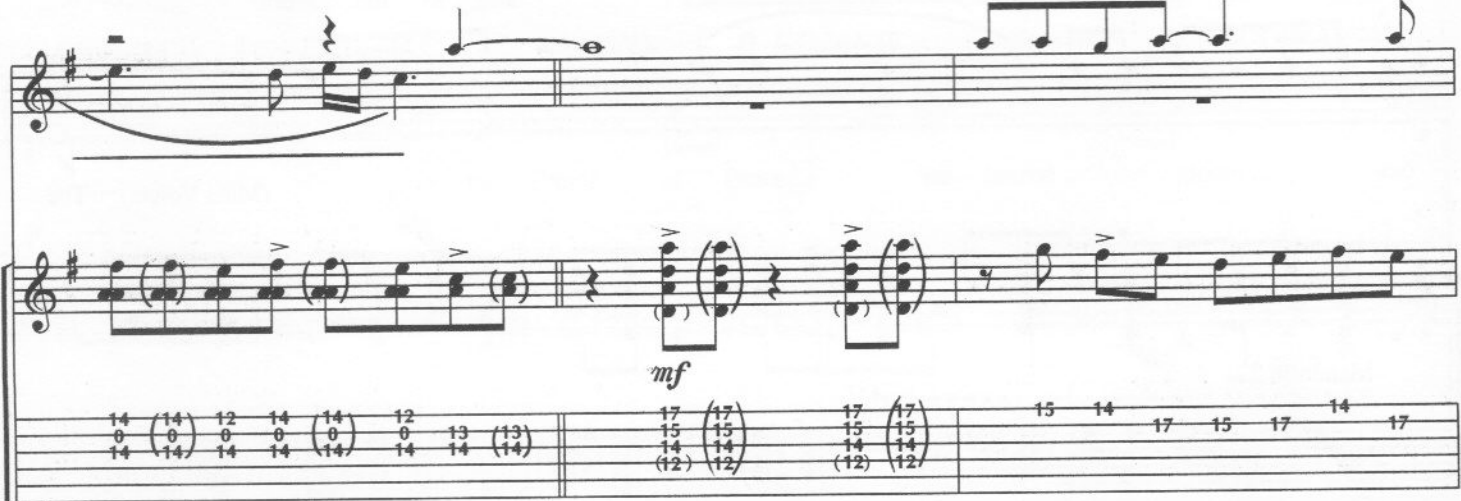
C(addA)

D

Oh, \_\_\_\_\_

throw down your plow—

and



hoe, — rest not to lock — your homes. — **A5sus9/13** **G(addA)/B**

Side by side — we

*mp*

**A5sus9/13** **C(addA)** **A5sus9/13** **G(addA)/B** **A5sus9/13** **C(addA)**

wait the might — of the dark - est of — them all. — Oh, —

\*Ah, \_\_\_\_\_

*mf*

17 17 17 17 15 14 15 14 12 12 14 12 17 15 14 12 12 12 12

15 15 15 15 14 14 14 14 13 12 14 13 13 14 0 0 12 0

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

12 12 12 12

*mf*

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A5sus9/13

G(addA)

A5sus9/13

C(addA)

A5sus9/13

G(addA)

\*\* Bring it, bring it, bring it.

*ppp* *ppp*

*mp*

14 (14) 12 14 (14) 12 15 (15) 14 (12) 12 14 (14) 12 14 (14) 12 14 (14) 12 14 (14) 12 15 (15)

0 (0) 0 0 (0) 0 0 (0) 0 (0) 0 0 (0) 0 0 (0) 0 0 (0) 0 0 (0) 0 0 (0)

14 (14) 14 14 (14) 14 14 (14) 14 (14) 14 14 (14) 14 14 (14) 14 14 (14) 14 14 (14) 14 14 (14)

*mp*

0 0 0 3 3 (3) 0 0 0 0 3 3 3 0 0 0 0 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

\* Female voice replaces male voice.

\*\*Distant Male Chorus. (Right Channel)



A5sus9/13

C(addA)

F Choral Verse:

Am

Am7

D

I hear — hors — es thun — der

Am7

D

G7/B

down in the val-ley be-low, — I'm wait - in' for the

**G** *Verse: With Mandolin Figure 1 with ad lib variations.*

**C( addA)**

*\*From here on the Guitar arrangement is notated without the tape echo rhythms.*

### Female Voice

Oh,

*div.*

pay

do

for

et. \_\_\_\_\_

No,

no.

mf

dance in the dark night,

sing to the moon - light. \_\_\_\_\_

(The)

A5sus9/13

**G( addA)**

A5sus9/13

**C( addA)**

A5sus9/13

**G( addA)**

ap - ples

turn —

to

rown

and

black, —

the

ty

rant's

ace \_

is

A5sus9/13

C( addA) [

D

Oh,

war is the com-mon cry,

red.

Oh,

now.



A5sus9/13

G( addA)

pick up your swords and fly. \_\_\_\_\_

The sky is filled \_\_\_\_\_ with

A5sus9/13

C( addA)

A5sus9/13

G( addA)

A5sus9/13

C( addA)

good and bad, mor - tals nev - er know. \_\_\_\_\_

Oh, \_\_\_\_\_

J D

Now. \_\_\_\_\_ \* Oh \_\_\_\_\_

Ah, \_\_\_\_\_

A5sus9/13

G( addA)

A5sus9/13

C( addA)

A5sus9/13

G( addA)

A5sus9/13

C( addA)

\* Female voice replaces male voice.

**K** Choral Verse:  
Am7

D

Am7

Oh well the night is long, beads of time pass slow,

*mp*

D

G7

C

tired eyes on the sun - rise,

*mf* *mp* *p* *mf*

**L** Verse: With Mandolin Figure 1:

A5sus9/13

G/B

wait-in' for the east - ern glow. The pain of war can

*mp*

A5sus9/13

C(addA)

A5sus9/13

G/B

A5sus9/13

C(addA)

not ex - ceed the woe of af - ter math, the

A5sus9/13      G(addA)/B      A5sus9/13      C(addA)      A5sus9/13      G(addA)/B

drums will shake the cas - tle wall the ring wraiths ride in black,

*mp*

A5sus9/13      C(addA)      **M** Double Verse:      D

Oh, sing as you raise your bow,

*f* ride on. Ride

shoot straight - er than be - fore.      A5sus9/13      G(addA)/B

on. No com - fort has the

*mp*

A5sus9/13      C(addA)      A5sus9/13      G(addA)/B      A5sus9/13      C(addA)

fire at night that lights the fire so cold.



N D

Dance in the dark \_\_\_\_\_ night, \_\_\_\_\_

*f*

The

A5sus9/13

G(addA)/B

A5sus9/13

C(addA)

sing to the morn - in' light.

*mp*

mag - ic runes are writ in gold to

A5sus9/13

G(addA)/B A5sus9/13

C(addA)

O D

*f*

bring the bal - ance back. Bring it back.

A5sus9/13

G(addA)/B

*f*

A5sus9/13

C(addA)

A5sus9/13

G(addA)/B

A5sus9/13

C(addA)

*f*

**P** Choral Verse:  
Am7

D

At last, \_\_\_\_\_ the sun \_\_\_\_\_ is shin - in' the \_\_\_\_\_

*mp*

Am7

D

clouds \_\_\_\_\_ of blue \_\_\_\_\_ roll by. \_\_\_\_\_

*mf*

G7

C

With flames \_\_\_\_\_ from the dra - gon of dark - ness the

*mp*

G7

C

sun - light it blinds his eyes. \_\_\_\_\_

*mf*

**Q** *Bridge:*  
Am

Amsus9

Am

Amsus9

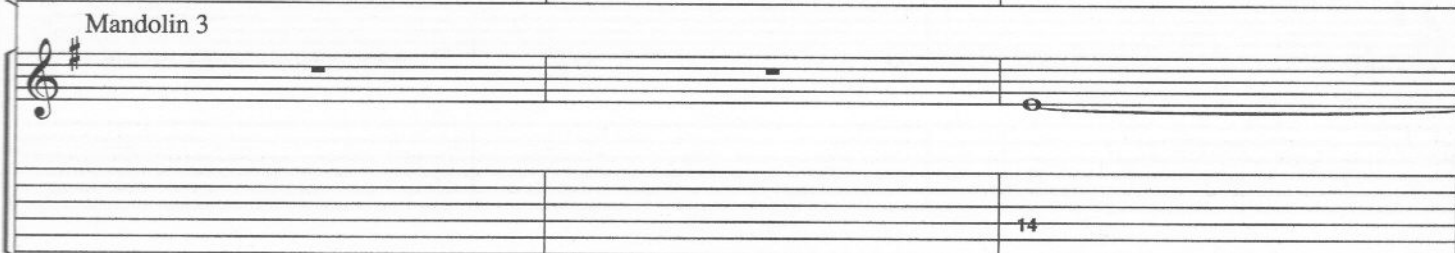
Am

Amsus9



Mandolins 1 and 2

(Male Voice:) Ah, \_\_\_\_\_

*mp**Let ring*

Mandolin 3



Guitar (fingerpicked)

*\*p*

Am

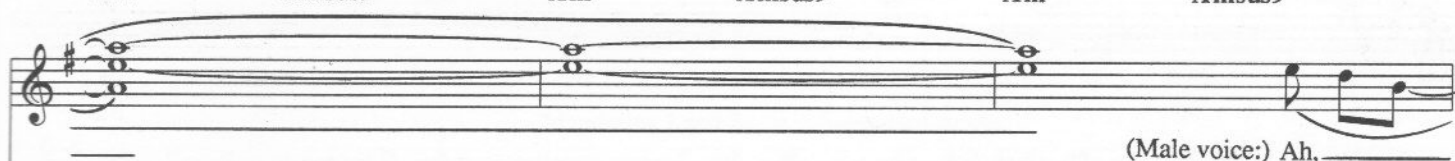
Amsus9

Am

Amsus9

Am

Amsus9



(Male voice:) Ah, \_\_\_\_\_



\* Long crescendo next 24 bars to forte.



Am

Amsus9

Am

Amsus9

Am

Amsus9

(Male Voice:)

First system of music, measures 1-6. The score includes a vocal line with lyrics "Ooh," "ooh," and "Ah," and a guitar line with fret numbers. The key signature is one sharp (F#).

Measures 1-2: Vocal line has "Ooh,". Guitar line has fret numbers 13, 14, 12, 13, 12, 13, 13, 14, 13, 14.

Measures 3-4: Vocal line has "ooh,". Guitar line has fret numbers 13, 14, 12, 13, 12, 13, 13, 14, 13, 14.

Measures 5-6: Vocal line has "Ah,". Guitar line has fret numbers 13, 14, 12, 13, 12, 13, 13, 14, 13, 14.

Am

Amsus9

Am

Amsus9

Am

Amsus9

Second system of music, measures 7-12. The score includes a vocal line with long notes and a guitar line with fret numbers. The key signature is one sharp (F#).

Measures 7-8: Vocal line has long notes. Guitar line has fret numbers 13, 14, 12, 13, 12, 13, 13, 14, 13, 14.

Measures 9-10: Vocal line has long notes. Guitar line has fret numbers 13, 14, 12, 13, 12, 13, 13, 14, 13, 14.

Measures 11-12: Vocal line has long notes. Guitar line has fret numbers 13, 14, 12, 13, 12, 13, 13, 14, 13, 14.

[illegible]

*\*The suggested strum is intended to emphasize the descending line of the mandolin within a counterrhythm. When playing with the recording, be careful with the tempo.*

**\*\* Play fingerstyle.** The low notes are strummed with the thumb or pick and the high notes are plucked with the fingers.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, mandolins, and piano. The guitar part is written in treble clef with a key signature of one sharp (F#). The mandolin part is also in treble clef with the same key signature. The piano accompaniment is shown in two staves, with the right hand in treble clef and the left hand in bass clef. The score is divided into measures, with chord symbols (Em7, Em, Em6, Em) indicating the harmonic structure. The guitar and mandolin parts feature intricate fingerings and articulations, while the piano part provides a steady accompaniment with specific fingering instructions for both hands.

The musical score for "Bring it" by The Roots is presented in a standard musical notation format. The key signature is G major (one sharp) and the time signature is 4/4. The score is divided into two systems. The first system includes a guitar part with a melodic line and a bass line with a repeating eighth-note pattern. The guitar part includes a solo section marked "Bring it f". The second system continues the guitar and bass parts. The guitar part includes a solo section marked "Bring it f".



**R Refrain:**

A5sus9/13

G6(addA)

A5sus9/13

C(addA)

A5sus9/13

G6(addA)

back! Bring it back! — Bring it back! Bring it back! —

*f*

14	12	12	14	12	15	12	14	12	12	14	12	12	14	12	12	14	12	15	12	
0	0	13	0	0	12	0	0	0	0	0	0	13	0	0	0	13	0	0	12	0
14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
			14			12	14	12	12	12			12	14		14		12	12	

*f*

0	0	0	0	3	3	0	0	0	1	1	0	0	0	0	3	3
0	0	0	0	3	3	0	0	0	0	0	0	0	0	0	3	3
0	2	2	2	0	0	0	2	2	0	0	0	2	2	0	0	0
0	2	2	2	0	0	0	2	2	0	0	0	2	2	0	0	0
0	0	0	0	(2)	2	0	0	0	3	3	0	0	0	(2)	2	3

\* Due to fingering difficulties, all notes on (4) and (5) are optional.

A5sus9/13

C(addA)

A5sus9/13

G6(addA)

A5sus9/13

C(addA)

— Bring it back! — Bring it back! — Bring it back! —

14	12	12	14	12	12	14	12	12	14	12	15	12	14	12	12	14	12	12		
0	0	0	0	0	13	0	0	0	13	0	0	12	0	0	0	0	0	0	13	0
14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
14	12	12	12	12	14	12			14	12	12	12	14	12	12	12	12	14	12	

0	0	0	1	1	0	0	0	3	3	0	0	0	1	1
0	0	0	0	0	0	0	0	3	3	0	0	0	0	0
0	2	2	0	0	0	2	2	0	0	0	2	2	0	0
0	2	2	0	0	0	2	2	0	0	0	2	2	0	0
0	0	0	3	3	0	0	0	(2)	2	0	0	0	3	3

A5sus9/13      G6( addA)      A5sus9/13      C(addA)      D

—      Bring it back! —      Oh now, oh

14 12 12 14 12 15 12 14 12 12 14 12 12 14 12 12 14 17 17 17 17 17 17 17  
 0 0 13 0 0 12 0 0 0 0 0 13 0 0 0 0 0 0 0 0 0 0  
 14  
 14

0 0 0 3 3 0 0 0 1 1 2 2  
 0 0 0 0 0 0 0 0 0 0 0 0  
 0 2 2 2 2 2 2 2 0 0 0 0  
 0 0 0 0 0 0 0 0 3 3 0 0

now, oh now. — Oh now, oh now, oh now. Bring it back! —

17 15 14 12 12 12 12 17 15 14 12 12 12 14 12 12 12 12 12 12 12 12 12  
 0 0 0 0 13 13 13 0 0 0 13 13 13 13 13 13 13 13 13 13 13 13  
 14  
 12

2 2 2 2 2 2 2 2 2 2 2 2  
 0 0 0 0 0 0 0 0 0 0 0 0  
 0 0 0 0 0 0 0 0 0 0 0 0  
 0 0 0 0 0 0 0 0 0 0 0 0

S

A5sus9/13

G(addA)

A5sus9/13

C(addA)

Bring it back! —

Bring it back! —

14 14 12 14 12 15 12 14 14 12 14 12 12 12

0 0 0 0 0 12 0 0 0 0 0 0 0 0

14 14 14 14 14 14 14 14 14 14 14 14 16 16 16

(0) 0 14 14 14 14 14 14 14 14

0 0 0 3 3 0 0 0 1 1

0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 2 2 2 2 2 2 2 2 2 2 2 3 3

0 0 0 (2) 3 0 0 0 0 0 0 0 0 0

A5sus9/13

G(addA)/B

A5sus9/13

C(addA)

D

Bring it back! —

Oh now, oh

14 12 12 14 12 15 12 14 12 12 14 12 17 17 17 17 17 17

0 0 0 0 0 12 0 0 0 0 0 0 0 0 0 0 0

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

14 14 14 14 12 12 12 14 14 14 14 (14) (14) 12 12 12 12 12 12

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 3 3 0 0 0 1 1 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 2 2 2 2 2 2 2 2 2 2 2 3 3 0 0 0 0

0 0 0 (2) 3 0 0 0 0 0 0 0 0 0 0 0 0 0



now oh now oh. Oh now, oh now, oh now. Bring it!

[illegible]



A5sus9/13 C(addA) A5sus9/13 G(addA) A5sus9/13 C(addA) A5sus9/13 G(addA)

A5sus9/13 C(addA) A5sus9/13 G(addA) A5sus9/13 C(addA) A5sus9/13 G(addA)

*Begin fade out*

A5sus9/13 C(addA) A5sus9/13 G(addA) A5sus9/13 C(addA)



A5sus9/13 G(addA) A5sus9/13 C(addA) A5sus9/13 G(addA)

14 14 14 14 14 14 14 14 15 15 14 14 14 14 14 13 13 13 13 14 14 14 14 14 14 14 15 15 14 14 15 15  
 0 0 0 0 0 0 0 0 12 12 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 12 12  
 (14) 14 14 14 14 14 14 14 12 12 14 14 14 14 14 0 0 0 0 (0) (14) 0 0 0 0 0 0 0 0 14 14 12 12  
 0

0 0 0 3 3 0 0 0 1 1 0 0 0 3 3  
 0 0 0 3 3 0 0 0 0 0 0 0 0 0 0  
 0 2 2 2 2 0 2 2 2 2 2 2 2 2 2  
 0 0 0 (2) 3 0 0 0 3 0 0 0 (3) 3

A5sus9/13 C(addA) A5sus9/13 G(addA) A5sus9/13 C(addA) A5sus9/13 G(addA)

14 14 14 14 14 13 13 13 13 14 14 14 14 14 14 14 15 15 14 14 14 14 14 13 13 13 13 14 14 14 14 12  
 0  
 14 14 14 14 14 12 12 12 12 14 14 14 14 14 14 14 12 12 14 14 14 14 14 12 12 12 12 14 14 14 14 12  
 0 0 0 0 0 0 0 0 (0) (14) 14 14 14 14 14 14 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

0 0 0 1 1 0 0 0 3 3 0 0 0 1 1 0 0 0 3 3  
 0  
 0 2 2 2 2 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
 0 0 0 3 3 0 0 0 (2) 3 0 0 0 3 0 0 0 (2) 3

A5sus9/13 C(addA) A5sus9/13 G(addA) A5sus9/13 G(addA) A5sus9/13 Fade out

0 17 12 12 12 0 0 0 14 14 14 14 14 14 12 14 14 12 15 12 15 12  
 14  
 12 12 12 12 12 0 0 12 12 14 14 14 14 14 14 0 (12) 12 14 14 14 14  
 0

0 0 0 1 1 0 0 0 3 3 0 0 0 1 1 0 0 0 3 3  
 0  
 0 2 2 2 2 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
 0 0 0 (2) 3 0 0 0 (2) 3 0 0 0 3 0 0 0 (2) 3

# STAIRWAY TO HEAVEN

Words and Music by  
JIMMY PAGE and ROBERT PLANT

Epical Ballad: Chamber Folk to Heavy Rock  
Slowly ♩ = 72 (gradual accelerando)

Intro:

Acoustic Guitar (Left Channel)

Am

E+/G#

C/G

D/F#

Fmaj7

Fingerpicked:

*p*

Let ring

G/B Am

E+/G#

C/G

D/F#

Recorders (Arranged for Guitar\*)

Fingerpicked: (Right Channel)

*pp*

legato

*p*

Fmaj7

G/BAm

C

D

\*Capo at VII using a cutaway guitar with easy access to the 22nd fret. All notes in TAB at VII are open strings.

\*\*The open first string is not played here, but rings sympathetically.

\*\*\*A gradual decrescendo continues for the next four measures to allow for the entrance of the recorders.

Fmaj7 Am C G Dsus4

0 1 2 0 0 2 1 0 1 3 0 3 3 2 2 2

3 0 0 2 3 2 2 3 0 0 0 0 0 0 0 2

17 15 13 12 15 15 15 15 17 17 17

13 14 13 12 12 17 12 12 20 19 19

15 14 14 14 17 12 14 16 19 19

13 12 14 15 14 17 17

C D Fmaj7 Asus4 C D

0 1 2 3 2 0 0 1 2 0 0 2 0 1 (2) 3 2

3 2 0 0 2 3 0 0 2 0 0 2 3 2 0 0 2 3 2

17 17 15 15 14 12 10 17 20 19 20 22 12 12 22

17 17 16 16 14 12 11 17 19 17 19 13 13 13

15 15 17 12 12 15 15 15 17 19 10 10 19

**A Verse:**  
Fmaj7 Am E+/G# C/G D/F#

There's a la - dy who's sure, all that glit - ters is gold and she's

*mp*

0 0 0 5 5 7 5 7 0 5 8 2 3 2

1 1 1 7 5 5 5 5 5 5 5 5 4 2 2

2 2 2 6 5 5 5 5 5 5 5 5 4 3 2

3 3 3 7 6 5 5 5 5 5 5 5 4 2 2

15 17 17 12 11 10 9

17 17 17 12 11 10 9

14 15 15 12 11 10 9

\*The actual pitch of this note(e) is one octave higher



**Fmaj7** **G/B Am** **E+/G#**

buy - ing — the stair-way to heav - (en.) When she gets there she knows — if the

0 1 2 1 0 1 2 | 0 1 1 | 5 5 5 7 5 5 7

3 2 2 | 0 2 2 | 7 5 6 5 5

2 0 0

8 10 12 12 (12) | 12 12 12 9 | 14 12 11

**C/G** **D/F#** **Fmaj7** **G/B Am**

stores are — all closed, — with a word she can get what she came — for.

8 5 5 5 8 2 3 2 2 | 0 1 1 | 0 1 1

5 4 2 2 2 | 3 2 2 1 0 1 2 0 | 0 2 2 | 2 0 0 0 2

8 10 9 10 | 8 10 | 10 12 12 12 13 14 15 16 17

7 9 7 8 | 10 10 | 7 7 7

C D Fmaj7 Asus4 C G

Ooo, \_\_\_\_\_ and she's buy - ing a stair - way\_ (to)

10 12 12 10 9 10 12 14 12

Dsus4 D C D Fmaj7

heav - (en). There's a sign on the wall\_ but she wants to be sure, - 'cause you

10 12 12 13 12 12 10 12 11 14 16 17 16 15 12 14

## B Verse:

Chords: C, D, Fmaj7, Am, E+/G#

know some - times words have two mean - ings. — In a tree by the brook, — there's a *pp*

The first system of the musical score for the verse. It features a vocal line with the lyrics "know some - times words have two mean - ings. — In a tree by the brook, — there's a *pp*". Above the vocal line, the chords C, D, Fmaj7, Am, and E+/G# are indicated. The piano accompaniment consists of a treble clef staff with a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The guitar part is shown on a six-string staff with fret numbers: 1, 0, 2, 3, 2, 0, 0, 0, 1, 2, 2, 3, 7, 5, 5, 7, 5, 7.

Chords: C/G, D/F#, Fmaj7, G/BAm

song - bird — who sings, — some - times all of our thoughts are mis - giv - en.

The second system of the musical score for the verse. It features a vocal line with the lyrics "song - bird — who sings, — some - times all of our thoughts are mis - giv - en.". Above the vocal line, the chords C/G, D/F#, Fmaj7, and G/BAm are indicated. The piano accompaniment consists of a treble clef staff with a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The guitar part is shown on a six-string staff with fret numbers: 8, 5, 8, 2, 3, 2, 0, 1, 2, 1, 0, 1, 2, 0, 0, 1, 1, 0, 2, 2, 2, 0, 0, 0, 0, 8, 7.



Chords:  $A_n$   $E^+/G^\sharp$   $C/G$   $D/F^\sharp$   $Fmaj7$

12 13 14 12 | 12 13 14 11 | 0 10 9 10 | 0 10 8

**C** Intro 2:  $\text{♩} = 78$

Chords:  $G/BAm$   $G/B$   $Am7$   $D_{sus4}^{sus2}$   $D$

Ooo, \_\_\_\_\_ it makes me won -  
*pp* \_\_\_\_\_ *mp*

Acoustic 6 string (L.C.)  
 Strummed\*\*  
 Let ring  
*mp*

0 1 1 3 | 3 3 3 3 3 0 3 | 2 2 3 2 2 1 0 | 0 2 2 2 2 2 0 | 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0

Electric 12 string Guitar (Right Channel)  
 Strummed\*\*  
 Let ring

10 12 12 | 12 13 15 | 12 14 14 | 12 12 | 3 3 3 3 3 0 0 | 1 1 3 | 2 2 2 2 2 0 0 | 2 2 2 2 2 0 0 | 2 2 2 2 2 0 0 | 2 2 2 2 2 0 0 | 2 2 2 2 2 0 0 | 2 2 2 2 2 0 0 | 2 2 2 2 2 0 0

\*The Acoustic Guitar is multi-tracked from here on.

\*\*With a pick.

Am7                      Em/D      D      C/D      D                      Am7                      D<sup>sus4</sup><sub>sus2</sub>

der.                      Ooo, \_\_\_\_\_

\*Suggested strum

D                      Am7                      Em/D      D      C/D      D

\_\_\_\_\_ makes me won - der. \_\_\_\_\_                      There's a

**D Verse:**

C G/B Am C G/B Fmaj7

feel - ing I get— when I look to the west, and my spir - it is cry - ing for leav -

*Let ring*

\*\*T

*Rhythm Figure 1*

Am C G/B Am

ing. In my thoughts I have seen— rings of smoke through the trees— and the

*Let ring*

\*Suggested fingering.

\*\*T=Thumb on ⑥



C G/B Fmaj7 Am C G/B

voic - es of those who stand look - ing.

Acoustic 6 string

Electric 12 string 1

Electric 12 string 2 (R&LC) *Rhythm Figure 2*

Am7 D<sup>sus4</sup><sub>sus2</sub> D Am7 Em/D

Ooo, it makes me won - der.

*pp cresc.* *mp*

End Rhythm Figure 2 *Gtr. 2 Tacet*

\* Strings (4) and (2) are muted while (3) and (1) are open.

D C/D D Am7 D<sup>sus4</sup><sub>sus2</sub> D

Ooo, \_\_\_\_\_ (it) real-ly makes me won- der \_\_\_\_\_ (now.)

Acoustic 6 string

Electric 12 string 1

*mp*

Am7 Em/D D C/D D

And it's

End Rhythm Figure 1

\*\*\*

\*\*Separate track – Sustain and fade over.

\*\*\*Separate track.

**E** Verse: With Rhythm Figure 1 (Electric 12 string) with ad lib variations.

C G/B Am C G/B Fmaj7

Whis - pered that soon - if we all - call - the tune, - then the pi - per will lead us to reas -

Acoustic 6 string

Am C G/B Am

on. And a new day - will dawn, - for those who stand long, - and the

With Rhythm Figure 2 (Electric 12 string)

C G/B Fmaj7 Am7 C G/B

for - ests will ech - o with laugh - ter.

Am7 D<sup>sus4</sup><sub>sus2</sub> D Am7 Em/D



Oh. \_\_\_\_\_

**F** Verse: *With Rhythm Figure 1*  
 ♩ = 90 *With ad lib variations.*

T

T

With Rhythm Figure 2

Am C G/B Am7 D<sup>sus4</sup><sub>sus2</sub>

you're on. —

\*Doubled with an Electric 6 string (Telecaster?) from here on.

D Am7 Em/D D C/D D

And it makes me won - der.

Am7 D<sup>sus4</sup><sub>sus2</sub> D Am7 Em/D

Ahh. —

**G** Verse: With Rhythm Figure 1  
With ad lib variations.

D C/D D C G/B Am

Your head is hum - ming and it won't go, in case you don't know,

\*\*( ) Acoustic Guitar track only.

C G/B Fmaj7 Am C G/B

the pip - er's call - ing you — to join — him. Dear la - dy can you hear the wind -

T

Am C G/B Fmaj7 Am *Rhythm figure 1 out*

blow, and did you — know, — your stair - way lies on the whis - 'prin' wind. —

C G/B D

Acoustic Guitar (L.C.) Oh. —

*cresc.* *sfz* **\*\* 3**

Electric 12 string (R&LC) *cresc.* *sfz*

**\*\***The tempo is resumed by a cue from the guitarist.



**H** Intro 3:

Dsus4

D

Dsus4

D

Acoustic Guitar out

Dsus4

D

Electric 12 string 1

C

C(addD)+11

C(addD)

ff sfz

Electric 12 string 2

ff

C

C(addD)+11

C(addD)

D

Dsus4

D

Dsus4

D

Dsus4

D

C(addD)

C(addD)+11

C(addD)

G/B

Let chord ring

\*Notes in parenthesis are upper notes of quieter background track.



[illegible][illegible][illegible]



♩ = 98

Electric 6 string 1

*loco*

Am C/G

F Fmaj7

Am

C/G

\*Electric 6 string 2 (R&LC)

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. This is followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. The melody then has a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. The melody ends with a quarter note G4. The guitar accompaniment is written on a six-string staff. It starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. This is followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. The guitar accompaniment then has a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. The guitar accompaniment ends with a quarter note G4. The tempo is marked "Moderato". The time signature is 4/4. The key signature is one flat (B-flat). The song is in common time. The lyrics are "The Rose Tree". The vocal line is written in a soprano range. The guitar accompaniment is written in a standard range. The score is for a single system. The vocal line is written on a single staff. The guitar accompaniment is written on a six-string staff. The tempo is marked "Moderato". The time signature is 4/4. The key signature is one flat (B-flat). The song is in common time. The lyrics are "The Rose Tree".

Electric 12 string 1 (RC)

*Flatpicked*

*mp cresc.*

Let ring

 $f$ 

*F* *flatpicked*

*mp cresc. f*  
*Let ring*

5 5 5 5 5 5 6 6 5 6 5 5 5 5 5 7 5 5 5 5 5 5 5 5

Electric 12 string 2 (LC)

[illegible]

\*Played with a glass or metal slide.

[illegible]

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter rest, then a quarter note G4, a quarter note F#4, and a quarter note E4. The system ends with a quarter rest.

The musical notation for the 'Sweep' section consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and accents. The lower staff is in bass clef and contains a fingered bass line with numbers 5, 6, 7, and 5. The word 'Sweep' is written above the final measure of the bass line, which includes a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. Below the staff is a guitar tablature with six lines, numbered 1 to 6. The tablature includes fret numbers (0-3) and bar lines. The second system continues the melody and tablature. The tablature includes fret numbers (0-3) and bar lines. The score is a single system of music with a treble clef staff and a guitar tablature below it. The key signature is one flat (B-flat) and the time signature is 2/4. The melody is written in a simple, folk-like style. The tablature includes fret numbers (0-3) and bar lines.

[illegible]



**J Verse:** With Rhythm Figure 3 with *ad lib* variations

$\text{♩} = 102$

**Am** **G5** **F** **G(addA)Am** **G5**

Vocals *8va* (doubled)

And as we wind— on down the road,— our shad-ows tal-ler than our soul,—

**ff**  
Electric 12 string 1 (RC)

Electric 12 string 2 (LC)

P.M. — 1 P.M. — 1 P.M. P.M. P.M. P.M. P.M. — 1

Electric 6 string 1 (RC)

*pp* *p* P.M. — 1 P.M. P.M.

\*Palm muting is alternated (off then on) as in this two measure phrase from here on, but not notated.

**Rhythm Figure 3**

Electric 12 string Guitar 3 (RC)

\*Mute strings with fret hand at current chord position.

F G(addA) Am G F G(addA)

there walks a la - dy we all know

Am G F G(addA) Am G

who shines white light and wants to show\_ how ev - ry thing\_ still turns to

\*Right and left channels from here on.

F G(addA) Am G F G(addA)

gold. \_\_\_\_\_ And if you list - en ver - y hard, \_\_\_\_\_

The musical score is organized into three systems. Each system consists of a vocal melody line (treble clef), a guitar accompaniment line (treble clef) with fret numbers, and a bass line (treble clef) with fret numbers. The first system includes the lyrics "gold. \_\_\_\_\_ And if you list - en ver - y hard, \_\_\_\_\_". The second system includes the lyrics "P.M." repeated several times. The third system includes the lyrics "P.M." repeated several times. The score includes various musical notations such as chords (F, G(addA), Am, G), dynamics (P.M.), and articulation marks (x, v).



Am(sus9)

G

Fmaj7+11

G(addC) Am(sus9)

G

Rhythm Figure 3 out

Fmaj7



Electric 12 string 1 (RC)



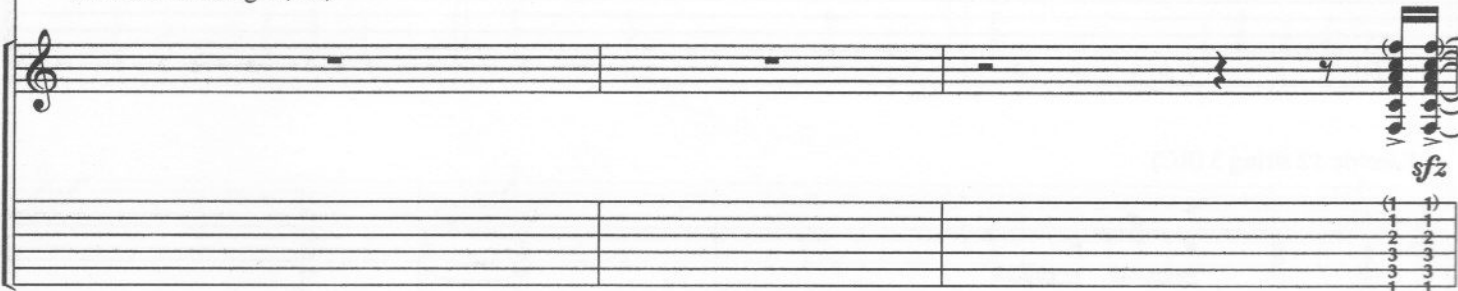
Electric 12 string 2 (LC)



Electric 6 string 2 (R&amp;LC)



Electric 12 string 3 (RC)



Fmaj7 Amsus9 G5 Fmaj7 \*\*

yeah, to be a rock, and not to roll. \_\_\_\_\_

Electric 12 string 1 (RC)

Electric 12 string 2 (LC)

Electric 6 string 1 (RC)\*

Electric 6 string 2 (R&LC)

The musical score for Electric 6 string 2 (R&LC) consists of a single staff with a treble clef. The notation includes various musical symbols: wavy lines above the staff, eighth and sixteenth notes, beamed eighth notes, and a half note. A dynamic marking of *sfz* (sforzando) is placed above the staff. Below the staff, there are two rows of fret numbers. The first row contains the sequence (3) 3 3 0 3 3 0 3, and the second row contains 7 7 5 5 3 3 3. The score is divided into measures by vertical bar lines.

Electric 12 string 3 (RC)

2 2 1 1 2 1 1

(1)

1 2 3 4

\*Pan to center.

**\*\*Doubling ends.**

**K** Am C/G Fmaj7 Fmaj7/G Amsus9 C/G Chorus (RC): Lay - la!

*div.\** *mp*

*Lead vocal in downstems, distorted chorus track in upstems.*



[illegible]

*\*Pre-bent from here on*

Fmaj7                      F/G                      Am                      C/G                      Fmaj7 *loco*

And she's  
decel.

*Let ring*

*ritard.*

+1                      +1                      +1                      +1                      +1                      +1                      +1

13 15                      12 14                      13 15                      15 17                      13 15                      12 14                      13 15                      10 12

\*VSO (variable speed/pitch oscillator) 1/2 step glide.

buy - ing a stair - way to heav - en.

*p*  *ppp*

\*Oscillate guitar volume knob rhythmically.



# MISTY MOUNTAIN HOP

*Words and Music by*  
JIMMY PAGE and ROBERT PLANT  
and JOHN PAUL JONES

Heavy Folk R &amp; B ♩ = 134

*Intro:* \* $(A5)^{(G6n03rd)}(E)$   $(A5)$

Keyboard (Arranged for Guitar)\*\*

Guitar 1\*\*\*

T  
A  
B

[illegible]

\*All chords in parentheses are implied. Pattern continues throughout main riff.

**\*\*Electric piano (Wurlitzer type) part arranged for a second guitar. (Left channel)**  
*This figure is repeated throughout the Intro and whenever the actual Guitar 1 part appears.*

\*\*\*The actual Guitar 1 part. (Right channel). Treble pick-up with distortion.

A

Verse:

\* D5/A A°7 A7

in' in the park just the oth - er day ba - by, what da'ya, what da'

Guitar 1

7 5 6 6 7 7 5 5 6 6 7 5 6 6 7 5 6

7 4 5 5 7 7 4 4 5 5 7 4 5 5 7 4 5

No Chord(A7)

A7

ya think I saw? \_\_\_\_\_

Crowds\_

+1/4 2 3 0 0 5

+1/4 2 3 0 0 5

+1/4 2 3 0 0 5

+1/4 2 3 0 0 5

D5/A A°7 A7

— of peo - ple sit - tin' on the grass with flow - ers in their hair said,

7 5 6 6 7 7 5 5 6 6 7 5 6 6 7 5 6

7 4 5 5 7 7 4 4 5 5 7 4 5 5 7 4 5

C#5

"Hey, boy\_ do you wan - na score? \_\_\_\_\_

Spoken: And you know how it is.

+1/4 2 3 0 0 5

+1/4 2 3 0 0 5

+1/4 2 3 0 0 5

+1/4 2 3 0 0 5

\*Chord names for reference only. Pattern continues until restatement of main riff.

**B** D G N.C. (A7) D

I real-ly don't— know,— what time it was,— woh, oh-ho, ho—

*Let ring*

G (A7)

— So I asked them if I— could stay a - while. —

*Let ring*

(A7) A7

I—

**C** Verse: D5/A A°7 A7

— did - n't no - tice but it had got ver - y dark, and I was real - ly



real-ly out of my\_\_ mind. \_\_\_\_\_

then a po-lice - man stepped up to me, asked us said please, hey would we care

to all get in line. — Get in line. — Spoken: Well ya' know. —

They asked us to stay for tea, — and have some fun. — woh — oh. —

Let ring

**D** **G** **(A7)**

He said that his friends, would all drop by. Ooh.

*Let ring*

Why

**E Verse:****D5/A A°7 A7**

don't you take a good look at your - self and de -

**(A7)**

scribe what you see, and ba - by, ba - by, ba - by, do

ya' like \_\_\_\_\_ it? \_\_\_\_\_

There you sit, sit

7

D5/A

tin' spare like a book on a shelf rust - in', \*ah, \_\_\_\_\_

The musical score is written for guitar and voice. The guitar part is in the key of D major (two sharps) and 4/4 time. It features a repeating rhythmic pattern of eighth notes, with a melodic line in the upper register. The voice part is in the key of D major and 4/4 time. The lyrics are "I'm not touched by it." followed by a long line. The guitar part has three measures of the repeating pattern, each starting with a +1/4 time signature. The voice part has three measures of the repeating pattern, each starting with a +1/4 time signature. The guitar part has a final measure with a 4/4 time signature. The voice part has a final measure with a 4/4 time signature.

**F** **D** **G** **(A7)** **C#5**

You real-ly don't care,— if their com-in'.— Woh, oh,—

Let ring within chord

\*\*Fret with thumb.

*Let ring within chord*

**\*\*Fret with thumb.**



D G E7+11 E7 (A)

I know that it's all a state of mind. \*Oh ho ho ho.

\*Barely audible.

**G Bridge: (Guitar Solo)**

(E) (G) (A)

Guitar 3\*(R. channel)

*f*

Guitar 2\*(L. channel)

*f*

Guitar 1

*mf*

+1/4

\*Guitar parts 2 and 3 are composites of many separate tracks.

(A7)

8 7 8 10/12 10 8 7 8 10/12 10 8 7 8 8 7 8

(7) 5 3 3 5 7 (7) 5 3 2 5 7 (7) 5 3 3 5 7 (7) 5 3 2 5

3 0 0 5 3 0 0 5 3 0 0 5 3 0 0 5 3 0 0 5

## Guitar 3 (L and R channels)

D G7 G A7

+1 8 8 7 9 7 15 14 14 12 14 12 14 12 (12)

(Left channel)

## Guitar 4

+1 9 9 7 9 7 7 5 4 0 0 5 7 3 5 4 6 (5) (6)

div. Guitar 4 R. channel

## Guitar 2 L. and R. channels

## Guitar 1 (R. channel)

7 7 7 3 3 3 0 0 0 0 0 0 3 0 0 5 3 0 0 5 3 0 0 5 3 0 0 5

Let ring

+1/4 +1/4





**H** Verse:  
(A7) D5/A A°7 A7

you go down in the streets to - day, ba - by you

Guitar 1 (R. channel)

7 7 5 5 6 6 | 7 5 5 6 6 7 7 | 5 6 6 7 7 5 5

7 7 4 4 5 5 | 7 4 4 5 5 7 7 | 4 5 5 7 7 4 4

bet - ter, you — bet - ter o - pen your eyes.

6 6 7 7 5 5 6 | 5 5 7 7 4 4 5 | 3 0 2 0 0 5 | 3 0 2 0 0 5

+1/4

Whoa, — yeah. —

Folk — down there real - ly

A7 D5/A A°7 A7

6 6 7 7 5 5 6 | 5 5 7 7 4 4 5 | 3 0 2 0 0 5 | 3 0 2 0 0 5

+1/4

don't care, real - ly don't care, don't care real - ly don't, which, which

7 5 5 6 6 7 7 | 5 5 6 6 7 7 5 5 | 6 6 7 5 5 6 | 7 4 4 5 5

7 4 4 5 5 7 7 | 4 4 5 5 7 7 4 4 | 5 5 7 4 4 5 | 5

(A7)

way the pres-sure lies. \_\_\_\_\_ So I've de-cid-ed

+1/4 2 0 0 5 3 0 2 0 5 3 0 2 0 5

I D

what I'm \_\_\_\_\_ gon-na do \_\_\_\_\_ now. So I'm pack-in' my bags, \_\_\_\_\_

+1/4 2 0 0 5 3 0 2 0 5 3 0 2 0 5

Let ring

5 5 7 7 7 7 2

G A

\_\_\_\_\_ for the Mist-y Moun-tains, where the spir-its go \_\_\_\_\_ now.

+1/4 2 0 0 5 5 3 4 3 4 3 5 3 0 2 0 5 5 3 0 0 3 4

D G

Ov-er \_\_\_\_\_ the hills \_\_\_\_\_ where the spir-its fly. \_\_\_\_\_

+1/4 2 0 0 5 5 3 4 3 4 3 5 3 0 2 0 5 5 3 0 0 3 4

Let ring

5 5 7 7 7 7 4 5 0 4 3 3 3 3 5

A

+1/4

3 0 0 0 5 3 0 0 0 5 3 0 0 0 0

**J** **Outro:**

(A 7)

Ooh, \_\_\_\_\_

Ooh, \_\_\_\_\_

0 2 2 2 0 0 1 0 2 2 0 0 0 0 0

(A 7)

Ooh, \_\_\_\_\_

2 2 2 2 0 0 0 1 0 2 2 0 0 0 0

Ooh. \_\_\_\_\_

Ooh, \_\_\_\_\_

2 2 2 2 0 0 0 1 2 2 0 0 0 0 0



(A7)

Ooh. \_\_\_\_\_

*Fade out begins.* (A7)

I real - ly don't know, \_ know, \_ know, \_ oh, \_ oh, \_ oh, \_

— oh. — I real - ly don't know, — ah oh ah oh —

*Fade*

— ah oh ah oh, ah oh ah oh, — ah oh. I real - ly don't.

# FOUR STICKS

Words and Music by  
JIMMY PAGE and ROBERT PLANT

Heavy World Beat Rock, briskly ♩ = 208

Intro:

E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E



Guitar 1 (left and right channels)



\*Guitars 2 and 3 (Left and right channels)



A5

G6

Amaj7/E

D5/E

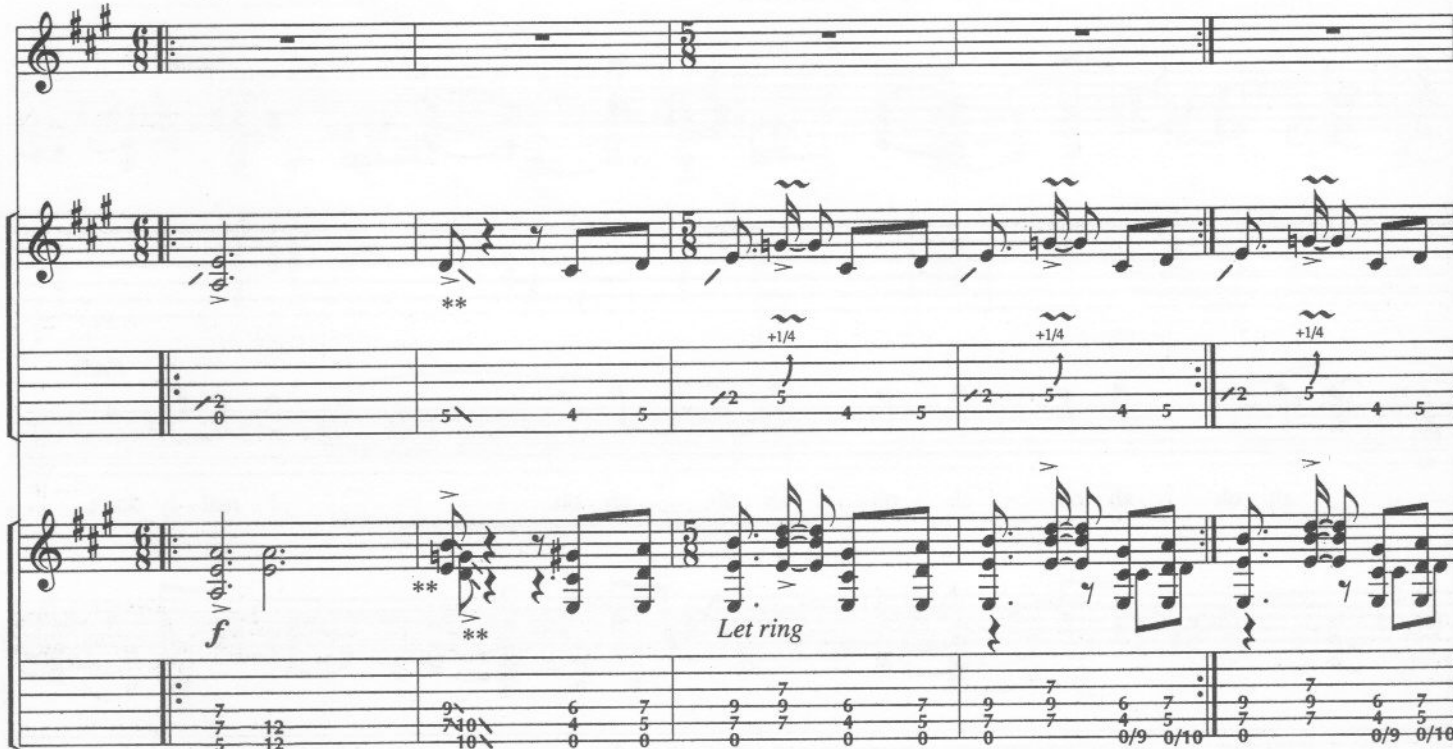
E5 Em7

Amaj7/E

D5/E

1. E5 Em7 Amaj7/E D5/E

2. E5 Em7 Amaj7/E D5/E



\* Guitar 3 appears intermittently, and is notated to the right of Guitar 2, in downstems only.

\*\*Slide slowly.

## Verse:

A

E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

Oh, \_\_\_\_\_ ba - by, \_\_\_\_\_ it's cry - in' time. \_\_\_\_\_

The first system of the musical score for the verse. It consists of three staves. The top staff is the vocal line with the lyrics "Oh, \_\_\_\_\_ ba - by, \_\_\_\_\_ it's cry - in' time. \_\_\_\_\_". The middle staff is the guitar line, featuring a triplet of eighth notes and a +1/4 fretting instruction. The bottom staff is the bass line, showing a 7/9 fingering pattern.

E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

Oh, \_\_\_\_\_ ba - by, \_\_\_\_\_ I've got to fly. \_\_\_\_\_

The second system of the musical score for the verse. It consists of three staves. The top staff is the vocal line with the lyrics "Oh, \_\_\_\_\_ ba - by, \_\_\_\_\_ I've got to fly. \_\_\_\_\_". The middle staff is the guitar line, featuring a triplet of eighth notes and a +1/4 fretting instruction. The bottom staff is the bass line, showing a 7/9 fingering pattern and a "div." marking.



A5 G6 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

Got to try\_ to find a - way.\_ Got\_

7 9 7 10 5 12 0 6 4 0 7 5 0 9 7 0 6 4 0 7 5 0

E5 Em7 Amaj7/E D5/E A5

\_ to try\_ to get a - way.\_

9 7 0 6 4 0 9 7 0 7 5 12 5 12 0

G6

Amaj7/E D5/E

E5

Em7

Amaj7/E D5/E

E5

Em7

Amaj7/E D5/E

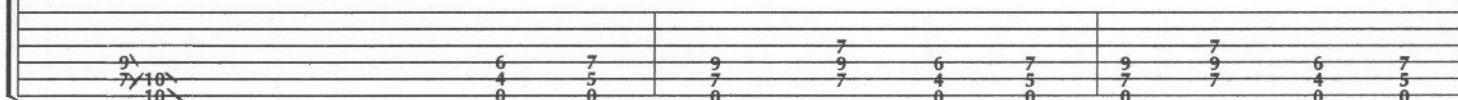
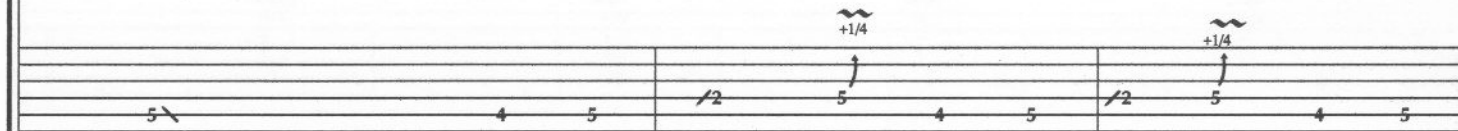


'Cause ya' know I got to get a-way from you babe. \_\_\_\_\_



+1/4

+1/4

**B** Verse:

E5 Em7 Amaj7/E

D5/E

E5

Em7

Amaj7/E

D5/E

E5

Em7

Amaj7/E

D5/E

E5

Em7

Amaj7/E

D5/E



Oh, \_\_\_\_\_ ba - by, \_\_\_\_\_ the riv-er's red. \_\_\_\_\_

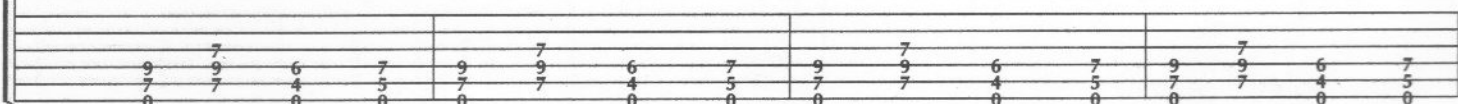
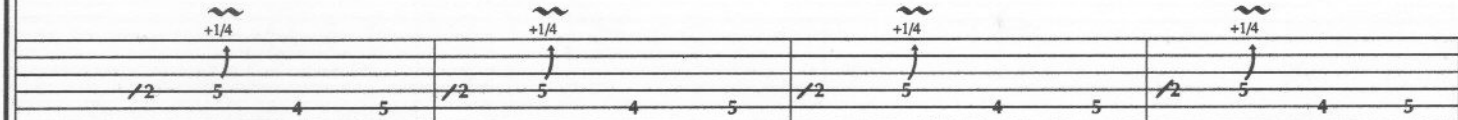


+1/4

+1/4

+1/4

+1/4



[illegible]

A5 G6 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

(And) there's a fun - ny feel'-in go - 'in on. \_\_\_\_\_

7/12 7/12 5/12 9 7/10 10/12 6 7 9 7 6 7 5 0 0 0 0 0 0



E5 Em7 Amaj7/E D5/E

A

G6

I, \_\_\_\_\_ don't think I can hold out long. \_\_\_\_\_

Guitar 1 out

Guitars 2 and 3 out

**C** Chorus:

A

Gmaj7

A

B5/A

Amaj7

And when the owls, \_\_\_\_\_

Guitar 4 (Acoustic)\*

*p*

Let ring

Guitar 5 (Acoustic)\*

*f*

Guitar 6 (Acoustic 12 string)\*

Guitar Figure 1:

A (addB)

\*Guitar 4 and 5 - left channel, Guitar 6 - right channel

Amaj7( addB)      A      Gmaj7      G      D9( addE)

cry in the night, \_\_\_\_\_ Ah oh \_\_\_\_\_

*Let ring*

G      Dmaj7/F#

*Let ring*

F#sus4(addG#)      D9/F#

Amaj7( addB)      A(addB)      A(addB)

\_\_\_\_\_ ba - by, ba - by when the pines be - gin to cry.

A/E

*Let ring*

A(addB)

*End Guitar Figure 1*

A

Gmaj7

A

Gmaj7

Amaj7

Ba - by, ba - by, ba - by, how

*f*

5 5 5 5 2 2 0 2 5 5 5 5 5 5 7 7 7 7 7 9  
 2 2 2 2 3 3 3 3 2 2 2 2 2 2 4 4 4 4 4 6  
 2 2 2 2 5 5 5 5 0 0 2 2 2 2 4 4 4 4 4 6  
 0 0 0 0 5 5 5 5 0 0 0 0 0 0 4 4 4 4 0 0

*p*

5 5 5 3 3 0 3 5 5 2 5 6 6 6 4 4 4 4 4 6  
 6 6 6 6 7 7 7 7 7 7 7 7 7 7 4 4 4 4 2 2  
 7 7 7 7 5 5 5 5 5 5 5 5 5 5 2 2 2 2 0 0  
 5 5 5 3 3 0 0 5 5 5 5 5 5 5 0 0 0 0 2 4

A(addB)

0  
 4  
 5  
 5

Amaj7addB

A

Gmaj7

G

DaddE

do you feel? — If the riv - ers run — dry, —

*Let ring*

7 7 7 7 7 5 5 2 2 2 2 2 2 0 2 3 5 3 3 3 5 5 5  
 9 9 9 9 9 2 2 2 2 2 2 2 3 3 0 0 0 0 0 2 2 2 2  
 6 6 6 6 6 0 0 0 0 0 0 0 4 4 4 4 0 0 0 0 0 0 0  
 0 0 0 0 0 0 0 0 0 0 0 0 5 5 5 5 0 0 0 0 0 0 0

G Dmaj7/F#

4 4 4 4 4 5 5 5 5 3 3 0 3 3 3 3 3 2 2 2 2  
 2 2 2 2 2 6 6 6 6 4 4 4 4 4 4 4 4 2 2 2 2  
 4 4 4 4 4 7 7 7 7 5 5 5 5 5 5 5 5 0 0 0 0  
 0 0 0 0 0 5 5 5 5 5 5 5 5 5 5 5 5 2 2 2 2

F#sus4(addG#)

D<sub>9</sub>/F#

0 0 0 0 5 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 2 2 2 2 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5  
 4 4 4 4 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5  
 4 4 4 4 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5



**Amaj7** **Amaj7/E D5/E**

ba - by, how would you feel? \_\_\_\_\_

**Guitar 4 out**

*div. f*

**A/E**

**Guitar 5 out**

*div. mp*

**A(addB)**

**Guitar 6 out**

*Let ring*

**D** **Em7 D5/E**

**E5 Amaj7/E E5 Amaj7/E E5 Amaj7/E** **1. Em7 D5/E**

**E5 Amaj7/E E5 Amaj7/E** **2. Em7 D5/E**

**Guitar 1**

*+1/4*

**Guitars 2 and 3**

*div.*

\* Guitars 1 and 2 re-enter, and are written in downstairs.

A5                      G6                      Amaj7/E D5/E                      E5                      Em7                      Amaj7/E D5/E

7  
7/12  
5/12

9  
7/10  
10

6 7 9 7 6 7

4 5 0 0

0 0

E5                      Em7                      Amaj7/E D5/E                      A5                      G6                      Amaj7/E D5/E

9 7 6 7 7/12 5/12 9/10 7/10 6 7

7 7 4 5 7 5 7 7 4 5

0 0 0/9 0/10 0 0

div.

**D** Verse: Amaj7/E E5 Em7 D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

Craze \_\_\_\_\_ ba - by, \_\_\_\_\_ mm, \_\_\_\_\_

rain-bow's end. \_\_\_\_\_ Mm \_\_\_\_\_ ba - by, \_\_\_\_\_ it's

div.



A5 G6 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

just a den, (for) those (who) hide, hide their love to

E5 Em7 Amaj7/E D5/E G6

depths of life and ru - in dreams that we all knew so babe.

*Guitar 1 out*

*Guitars 2 and 3 out*

*div.*

**F** (Chorus) With Guitar Figure 1:

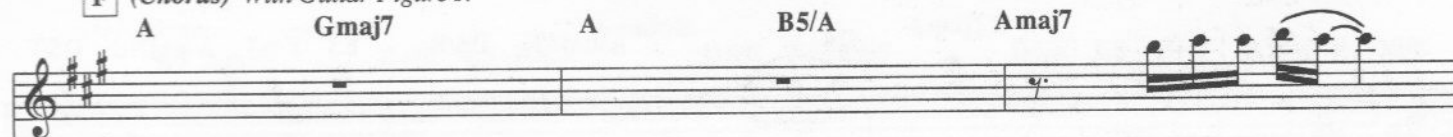
A

Gmaj7

A

B5/A

Amaj7



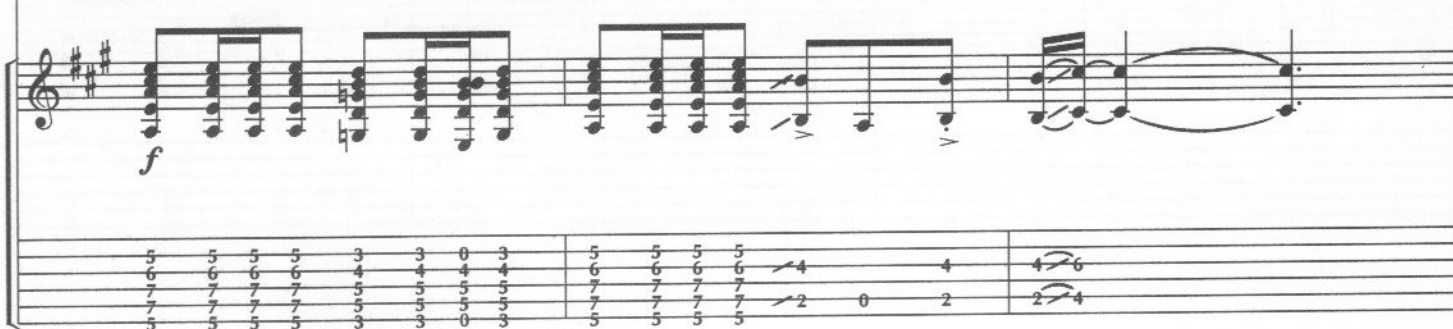
Guitar 4

*p* Let ring



Guitar 5

*f*



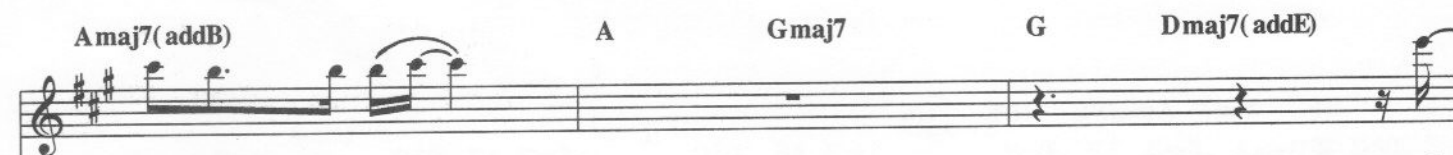
Amaj7( addB)

A

Gmaj7

G

Dmaj7( addE)



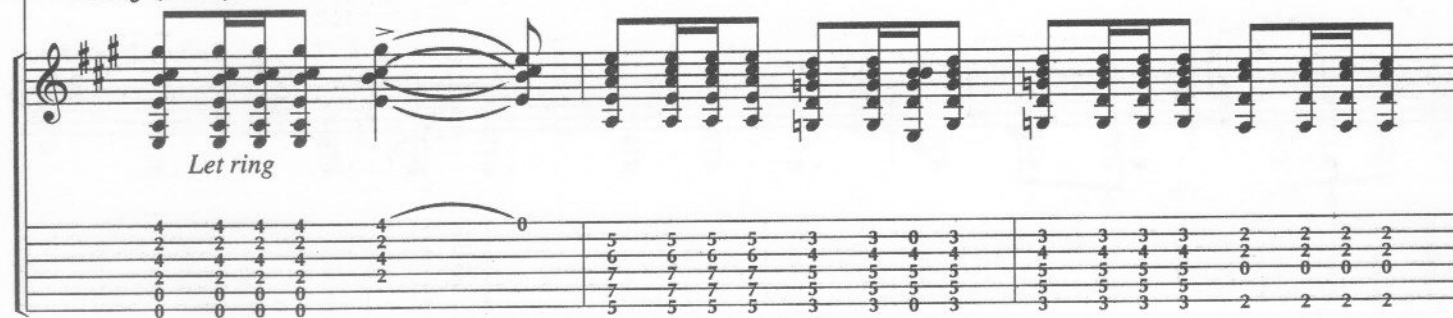
cry in the night, —

and —



Amaj7( addB)/E

*Let ring*



Amaj7(addB) A(addB) Amaj7(addB) A Gmaj7

ba-by, when the pines be-gin to cry,

*p* Let ring

*f*

A B5/A Amaj7 Amaj7(addB)

oh, ba-by, ba-by, how do you feel?

Amaj7(addB)/E

*Let ring*



A

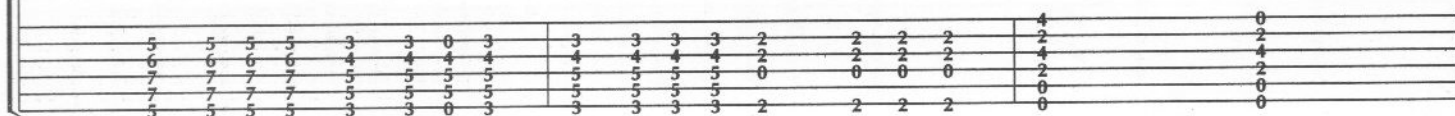
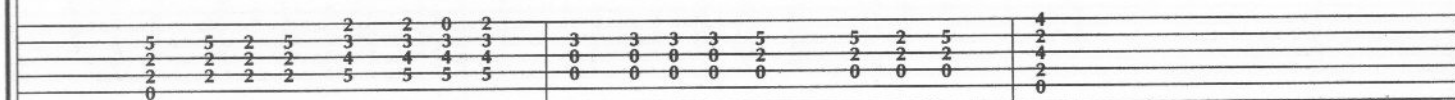
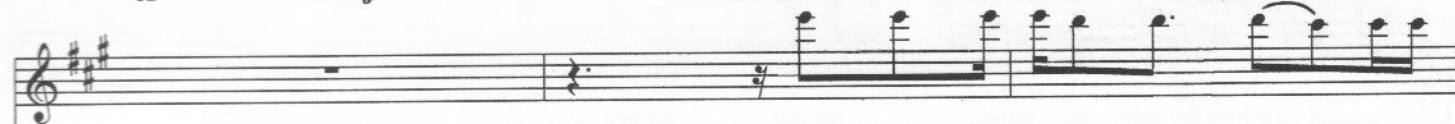
Gmaj7

G

D(addE)

Amaj7(addB)

A(addB)



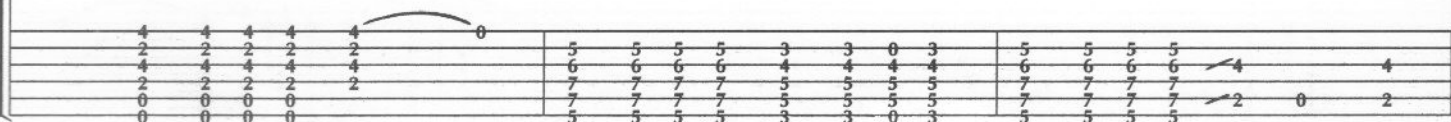
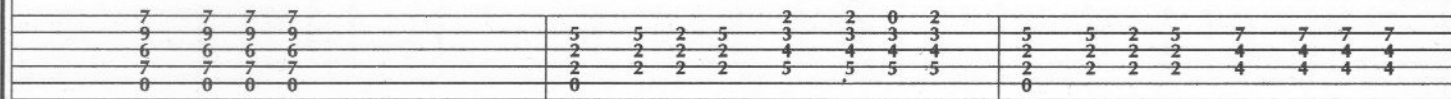
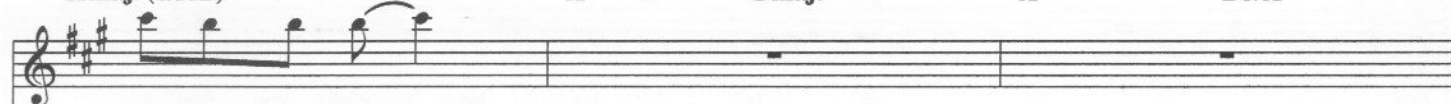
Amaj7(addB)

A

Gmaj7

A

B5/A



Amaj7

Amaj7( addB)

A

Gmaj7

Ah

Amaj7( addB)/E

Let ring

G

D( addE)

Amaj7( addB) A( addB) Amaj7( addB)

Ah

A Gmaj7 A B5/A Amaj7

5 5 2 5 2 2 0 2 5 5 2 5 7 7 7 7 7 9  
 2 2 2 2 3 3 3 3 2 2 2 2 4 4 4 4 4 6  
 2 2 2 2 5 4 4 4 4 2 2 2 4 4 4 4 4 6  
 0 0 0 0 5 5 5 5 0 0 0 0 4 4 4 4 4 0

Amaj7(addB) A Gmaj7 G D(addE)

7 7 7 7 5 5 2 5 2 2 0 2 3 3 3 3 5 5 2 5  
 9 9 9 9 2 2 2 2 4 4 4 4 0 0 0 0 2 2 2 2  
 6 6 6 6 5 5 5 5 5 5 5 5 0 0 0 0 0 0 0 0  
 0

Amaj7(addB)/E

4 4 4 4 4 5 5 5 5 3 3 0 3 3 3 3 3 2 2 2  
 2 2 2 2 2 6 6 6 6 4 4 4 4 4 4 4 0 0 0 0  
 4 4 4 4 4 7 7 7 7 5 5 5 5 5 5 5 2 2 2 2  
 2 2 2 2 2 7 7 7 7 5 5 5 5 5 5 5 2 2 2 2  
 0 0 0 0 0 5 5 5 5 3 3 0 3 3 3 3 2 2 2 2  
 0 0 0 0 0 5 5 5 5 3 3 0 3 3 3 3 2 2 2 2



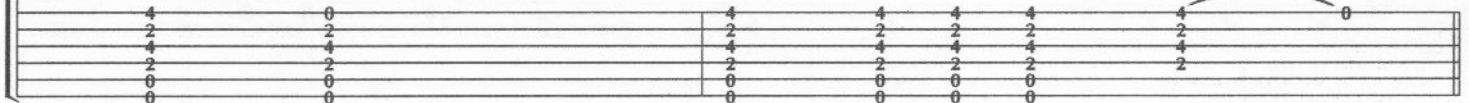
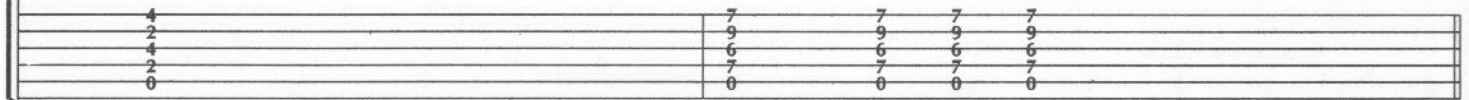
A maj7(addB)

A(addB)

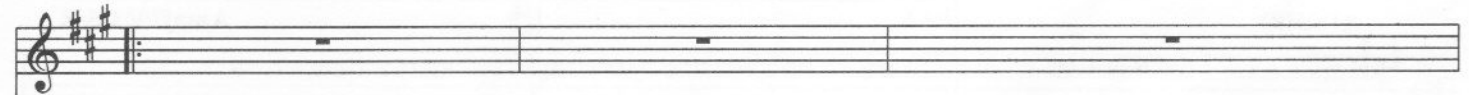
A maj7(addB)



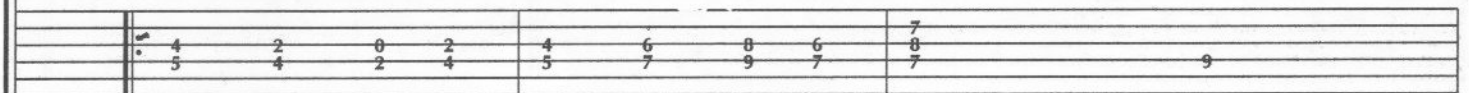
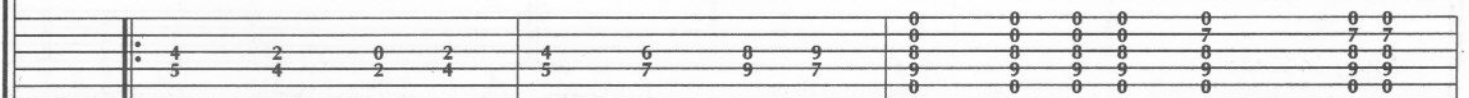
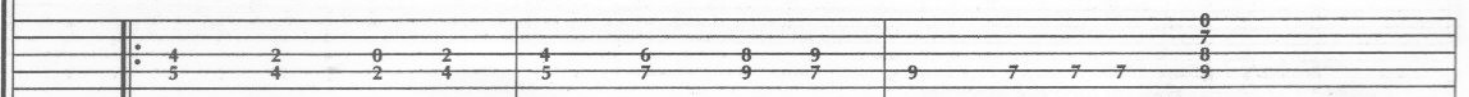
Ba - by how do ——— ya' feel? ———

**G** Bridge:

G/A F#m/A Em/A F#m/A G/A A B/A A B7/A B(addE)/A



Synthesizer \* (L. and R. Channels)

*mp*\*Arranged for Guitar  
Guitars 4 and 5  
(Acoustic) (L. channel)Guitar 6 (Electric 12 string)  
(R. Channel)*mp*

**B7/A**

$$B(\text{addE})/A$$

**G/A**

F5m/A

 $E_m/A \quad F_m/A$ 

**G/A**

A

G/A A

Musical score for "The Rose Tree" featuring a vocal line and guitar accompaniment. The score is in 3/4 time, key of D major, and consists of 12 measures. The vocal line starts with a melody in the first measure, followed by a rest in the second measure, and then continues with a melody in the third measure. The guitar accompaniment provides a harmonic background with chords and single notes. The score includes a guitar tablature section with fret numbers (0-7) and a final measure with a double bar line.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part. The guitar part is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The vocal part is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The score is divided into three systems, each with a guitar staff and a vocal staff. The first system is labeled "A (addB)" and "1.2.3.". The second system is labeled "A maj7/E D5/E" and "4.". The third system is labeled "Guitars 4 and 5 out" and "Guitar 6 out". The score includes various musical notations such as chords, notes, rests, and dynamic markings like "mp" and "div.". The guitar part features a prominent arpeggiated figure in the first system, which is repeated in the second and third systems. The vocal part features a melodic line that is repeated in the second and third systems. The score is written in a standard musical notation style with a clear layout and easy-to-read notation.

**\*\*Guitars 1 and 2 enter.**

\*\*\* *Let chords ring on past the measure.*

## H Verse:

E5 Em7 Amaj7/ED5/E E5 Em7Amaj7/ED5/E E5 Em7 Amaj7/E D5/EE5 Em7 Amaj7/E D5/E

Ooh \_\_\_\_\_ yeah, — dream — of — En — dor.

The first system of the musical score for the verse. It consists of three staves. The top staff is the vocal line, featuring the lyrics "Ooh \_\_\_\_\_ yeah, — dream — of — En — dor." The middle staff is the guitar line, showing fret numbers (2, 5, 4, 5) and a timing mark of +1/4. The bottom staff is the bass line, showing fret numbers (9, 7, 0, 6, 7, 4, 5, 0).

E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E

Woo \_\_\_\_\_ yeah, — strong — shields — and love, —

The second system of the musical score for the verse. It consists of three staves. The top staff is the vocal line, featuring the lyrics "Woo \_\_\_\_\_ yeah, — strong — shields — and love, —". The middle staff is the guitar line, showing fret numbers (2, 5, 4, 5) and a timing mark of +1/4. The bottom staff is the bass line, showing fret numbers (9, 7, 0, 6, 7, 4, 5, 0). The system ends with a double bar line and a "div." marking.



A5 G6 Amaj7/E D5/E E5 Em7 Amaj7/ED5/E

They can\_ hold the wrath\_ of those who war, — and the

*f* *Let ring*

+1/4

E5 Em7 Amaj7/ED5/E A5 G6 Amaj7/E D5/E

boots of those who march. — Ba- by through the roads of time so long a- go. —

+1/4

I *Outro:*

E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E

Ooh

E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E

yeah, ooh

*f* *\*div.* *+1/4*

\*Guitar 3 re-enters and keeps repeating in the following measures.

E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/EE5

Em7 Amaj7/E D5/E E5 Em7 Amaj7/ED5/E

Ooh \_\_\_\_\_ yeah, \_\_\_\_\_ ah, \_\_\_\_\_

2 5 4 5 2 5 4 5 2 5 4 5 2 5 4 5

9 7 6 7 9 7 6 7 9 7 6 7 9 7 6 7

7 7 4 5 7 7 4 5 7 7 4 5 7 7 4 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E

ah, \_\_\_\_\_

2 5 4 5 2 5 4 5 2 5 4 5 2 5 4 5

9 7 6 7 9 7 6 7 9 7 6 7 9 7 6 7

7 7 4 5 7 7 4 5 7 7 4 5 7 7 4 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

\*Guitar 2 track volume increased.



E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/E D5/E

ah, \_\_\_\_\_ ah, \_\_\_\_\_

\*

+1/4

2 5 4 5 2 5 4 5 2 5 4 5 2 5 4 5

\*

7 9 7 6 7 7 9 7 6 7 7 9 7 6 7 7 9 7 6 7

0 7 0 0 0 7 0 0 0 7 0 0 0 7 0 0 0 7 0 0

E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/ED5/EE5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

ooh, \_\_\_\_\_ ooh, \_\_\_\_\_

+1/4

2 5 4 5 2 5 4 5 2 5 4 5 2 5 4 5

A5

\*\*div.

7 9 7 6 7 7 9 7 6 7 7 9 7 6 7 7 9 7 6 7

0 7 0 0 0 7 0 0 0 7 0 0 0 7 0 0 0 7 0 0

\*Begin a slow fade out of all tracks.

\*\* Incidental guitar track

E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

2 5 4 5 2 5 4 5 2 5 4 5

E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

Ah \_\_\_\_\_

2 5 4 5 2 5 4 5 2 5 4 5

E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

ooh, ooh, ooh, — ooh, —

*With Fill 1*

E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

ooh. — *Fade out*

*With Fill 2*

*Fill 1*

*Fill 2*



# GOING TO CALIFORNIA

Words and Music by  
JIMMY PAGE and ROBERT PLANT

Country Folk Ballad Slowly  $\text{♩} = 78$

Intro:

No Chord D

N.C. D

D

\*Tuning: ⑥ = D, ⑤ = A, ④ = D, ③ = G, ② = B, ① = D.

\*\*Both Mandolins are arranged for Guitars in the above tuning that are capoed at VII.  
All notes at VII are notated as open in the TAB.

**A** Verse:

G Gmaj7 G6 G G Gmaj7

Spent my days — with a wom-an un-kind, — smoked my stuff — and

*Mandolin 1 Figure 1*

Mandolin 1

*mp*

*Mandolin 2 Figure 2*

Mandolin 2

*p Let ring*

*Guitar 1 Figure 1*

*Let ring*

*Guitar 2 Figure 1*

*p Let ring*

\*Suggested fingering: ⑥ = second finger, ① = third finger.

drank, all my wine.—

*mp*





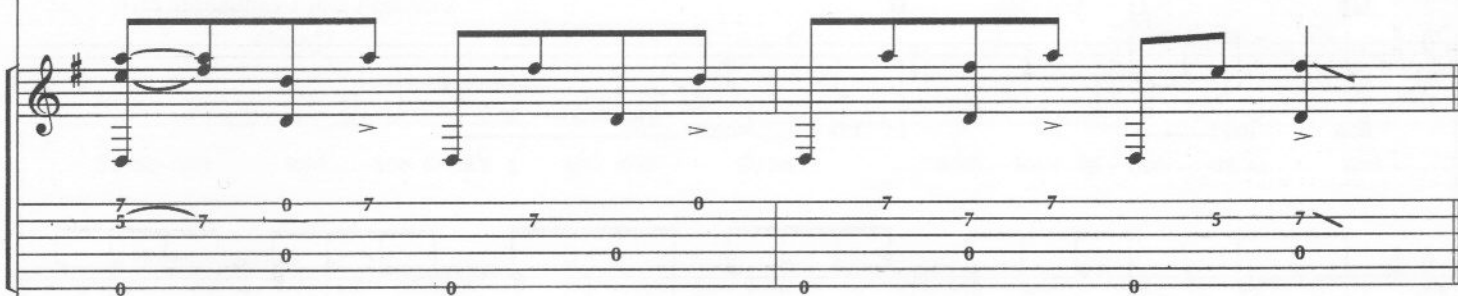
End Mandolin 1 Figure 1

This musical system for Mandolin 1 consists of a treble staff and a six-line tablature staff. The treble staff is in G major (one sharp) and contains a melodic line with eighth and sixteenth notes, including triplets and slurs. The tablature staff shows fret numbers: 0, 10, 9, 11, 11, 10, 10, 9, 0, 0, 0, 0, 0, 9, 0, 0. The system concludes with a double bar line.



End Mandolin 2 Figure 1

This musical system for Mandolin 2 consists of a treble staff and a six-line tablature staff. The treble staff continues the melodic line with eighth and sixteenth notes, including triplets and slurs. The tablature staff shows fret numbers: 10, 9, 11, 11, 10, 9, 11, 0, 9, 11, 0, 9, 11, 9, 11. The system concludes with a double bar line.



This musical system for Mandolin 1 consists of a treble staff and a six-line tablature staff. The treble staff continues the melodic line with eighth and sixteenth notes, including triplets and slurs. The tablature staff shows fret numbers: 7, 5, 7, 0, 7, 7, 0, 7, 7, 7, 5, 7, 0, 0, 0, 0. The system concludes with a double bar line.



This musical system for Mandolin 2 consists of a treble staff and a six-line tablature staff. The treble staff continues the melodic line with eighth and sixteenth notes, including triplets and slurs. The tablature staff shows fret numbers: 10, 9, 11, 0, 10, 10, 9, 11, 12, 10, 11, 12, 10, 11, 0, 11, 0. The system concludes with a double bar line.

**B** Verse:  
 With Mandolins 1 & 2 Figures 1

G Gmaj7 G6 G Gmaj7

Made up my mind,— make a new start,— goin' Cal - i - for - nia with an

Guitar 1

Guitar 2

G6

G

D

ach - in', — in my heart. —

\*Notes in parenthesis may be an overdubbed jaw harp, or EQ effect.

Dsus4

D

Musical score for guitar, mandolin, and mandolin 2. The guitar part is in the key of D major, starting with a Dsus4 chord. The mandolin and mandolin 2 parts are in the key of D major, starting with a D chord. The guitar part has a melody line with a Dsus4 chord and a D chord. The mandolin and mandolin 2 parts have a melody line with a D chord and a Dsus4 chord. The guitar part has a melody line with a Dsus4 chord and a D chord. The mandolin and mandolin 2 parts have a melody line with a D chord and a Dsus4 chord.

**C** Verse:

With Mandolins 1 & 2 Figures 1

G

Gmaj7

G6

G

Gmaj7

Musical score for the verse of a song. The guitar part is in the key of G major, starting with a G chord. The mandolin and mandolin 2 parts are in the key of G major, starting with a G chord. The guitar part has a melody line with a G chord and a Gmaj7 chord. The mandolin and mandolin 2 parts have a melody line with a G chord and a Gmaj7 chord. The guitar part has a melody line with a G chord and a Gmaj7 chord. The mandolin and mandolin 2 parts have a melody line with a G chord and a Gmaj7 chord.

Some-one told me there's a girl out there, with love in her eyes, and



G6                      G                      D

flow - ers,                      in her hair.

The first system of music includes a vocal line and two guitar staves. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are 'flow - ers, in her hair.' The guitar staves are in treble clef and show complex fretting patterns with fingerings like 5, 4, 3, 0, 7, 5, 0, 7, 0, 5, 7, 7.

Dsus4                      D

*End Guitar 1 Figure 1*

The second system of music includes a vocal line and two guitar staves. The vocal line is empty. The guitar staves are in treble clef and show complex fretting patterns with fingerings like 5, 7, 0, 5, 5, 7, 0, 5, 7, 0, 5, 7, 5.

**D** Bridge:  
Dm

G/B

D

Mandolin 1

Mandolin 1 staff and fretboard diagram. The staff shows a melodic line in G major with a key signature of one sharp (F#). The fretboard diagram shows fingerings: 10 9 0 10 0 | 10 9 0 10 0 12 0 | 0 9 0.

Guitars 1 &amp; 2

Guitar 1

Guitars 1 & 2 and Guitar 1 staves and fretboard diagrams. Guitars 1 & 2 play a rhythmic pattern. Guitar 1 has a melodic line. Fretboard diagrams show fingerings: 3 5 3 5 7 0 | 3 0 0 2 0 0 2 3 | 4 0 3.

Guitar 3

Guitar 2

P.M.

ras.

Guitar 3 and Guitar 2 staves and fretboard diagrams. Guitar 3 has a melodic line. Guitar 2 has a melodic line. Fretboard diagrams show fingerings: 7 7 7 7 0 0 | 7 7 7 7 0 | 7 7 0 0.

Dm

G/B

D

Mandolin 1 staff and fretboard diagram. The staff shows a melodic line in G major. The fretboard diagram shows fingerings: 0 9 12 | 10 9 0 10 0 | 10 9 0 12 10 9 0 10 | 0 10 0.

Guitars 1 &amp; 2

Guitars 1 & 2 staff and fretboard diagram. The staff shows a melodic line. The fretboard diagram shows fingerings: 6 7 6 6 7 7 | 3 5 3 (3) 2 0 | 3 0 0 2 3 0 2 3 | 4 0 3 0 0 0.

Guitar 3

P.M.

Guitar 3 staff and fretboard diagram. The staff shows a melodic line. The fretboard diagram shows fingerings: 7 7 7 7 0 0 | 7 7 7 7 7 10 7 | 7 7.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a whole rest and followed by a melodic phrase. The middle staff is a guitar/mandolin line with a complex melodic pattern, including many grace notes and slurs. The bottom staff is a guitar/mandolin line with a simpler melodic pattern, primarily using open strings (0) and some fretted notes (14, 15).

**E** Verse:

With Mandolin 2 Figure 1 & Guitar 1 Figure 1

**G** **Gmaj7** **G6** **G** **Gmaj7**

Took my chances — on a big jet plane, — nev - er let them tell ya' that they're

Mandolin 1

*p* *mp*

Guitar 2

The second system of the musical score continues the verse. The vocal line (top staff) has lyrics: "Took my chances — on a big jet plane, — nev - er let them tell ya' that they're". The Mandolin 1 line (middle staff) features a melodic pattern with dynamics *p* and *mp*. The Guitar 2 line (bottom staff) has a melodic pattern with fret numbers (5, 4, 0, 5, 4, 5, 4, 5, 0, 5, 4, 5, 0).



G6 G D

all \_\_\_\_\_ the same. \_\_\_\_\_

Dsus4 D

Oh,

**F** Verse:  
*With Mandolin 2 Figure 1 & Guitar 1 Figure 1*

G Gmaj7 G6 G Gmaj7

sea was red and the sky was grey, (won-dered how) to-mor-ra'

Gmaj7

G6 G D

could ev - er fol - low to - day.





G6 G D

to a - wake.

0 0 0 0 0 9 11 11 10 9 10 10 10 0

(Spoken:) Watch out. (It)

0 9 0 9 11 10 12 10 0 0 0 9 9 0 0 10 0 0 10 0 9 0

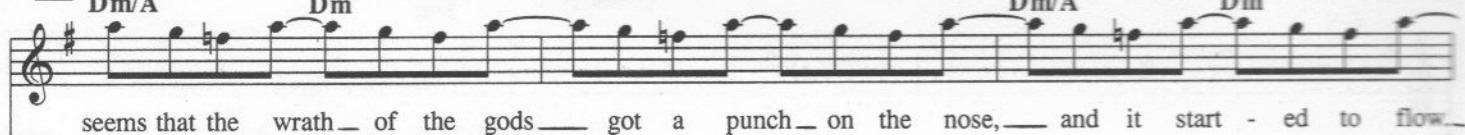
## H Verse/Bridge:

Dm/A

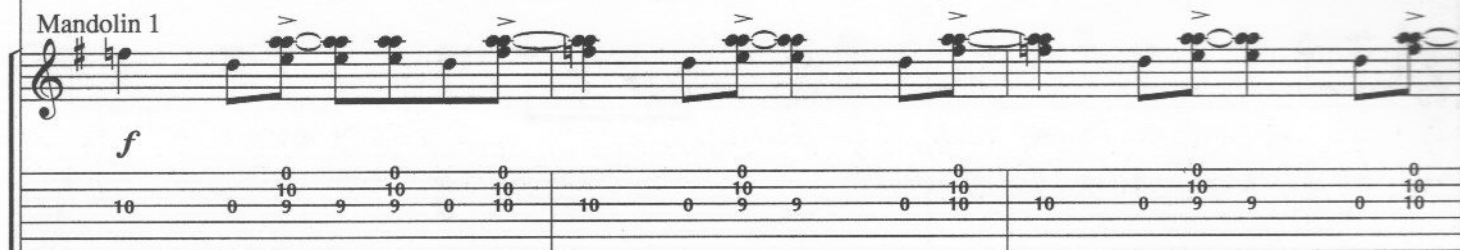
Dm

Dm/A

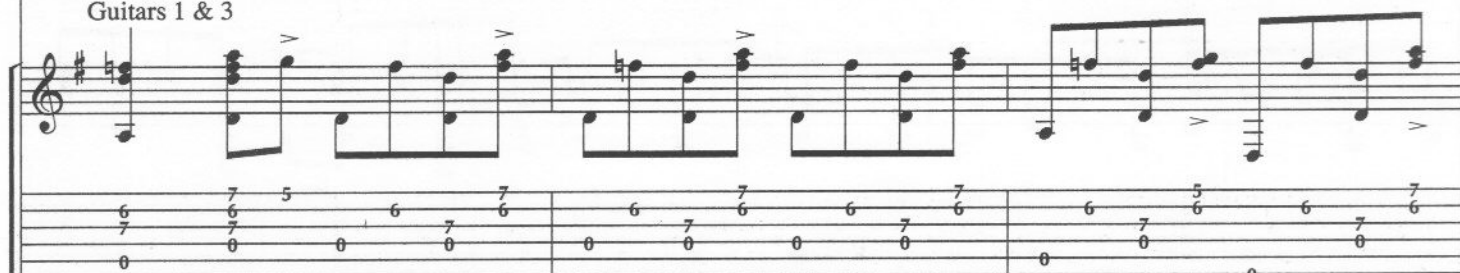
Dm



## Mandolin 1

*f*

## Guitars 1 &amp; 3

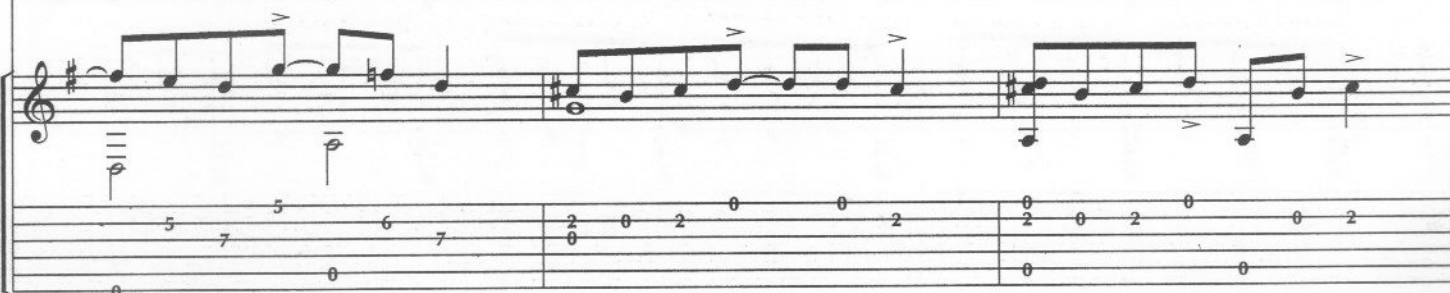
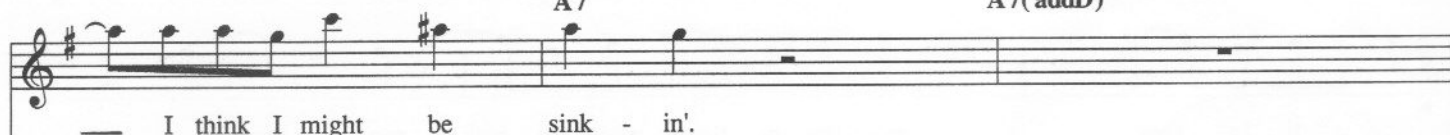


## Guitar 2



A7

A7(addD)



\*Strummed with the thumb instead of finger picked.

Notes in parentheses appear on one track only and may be omitted when impractical.

Dm

(Please) throw me a line — if I reach —

— it in time, — meet you up there — where the path — runs straight — and

The musical score consists of two systems, each with a vocal line and a guitar line. The guitar line is written in standard notation with a Dm chord indicated at the top. The lyrics are: "(Please) throw me a line — if I reach —" and "— it in time, — meet you up there — where the path — runs straight — and". The notation includes various musical symbols such as notes, rests, and fingerings.



A7

A7(addD)

high. —

*mp**p***I** Intro:  
D*mp*

**J** Verse:  
With Mandolin 1 Figure 1  
and Mandolin 2 Figure 1

**D** **G** **Gmaj7**

To find a queen — with - out —

Guitar 1

Guitar 2

*Figure 2*

*mp* Let ring

**G6** **G** **Gmaj7** **G6** **G**

— a king, they say she plays — gui - tar — and cries — and

D

sings. —

La, la, la, la.

Dsus2

D

D(addG)

D

End Guitar 2 Figure 2

K Verse:

With Mandolin 1 &amp; 2 Figures 1 and Guitar 2 Figure 2 (2 times) w / ad lib variations

G

Gmaj7

G6

G

Gmaj7

Ride a white mare in the foot-steps of dawn.

Tryin' to find a wo-man who's nev -

G6

G

D

er, nev - er, nev - er — been born. —

\*Upstrum with thumbnail.

\*\*Upstrum with pad of finger.



L Verse:

G

Gmaj7

Stand-in' on a hill — in the

G6 G Gmaj7

moun - tain of dreams, — tell - in' my - self — it's not as

G6 G D

hard, — hard, hard — as it seems. —

Mmm, — ha.

**M** Bridge:  
Dm/A

Mandolin 1

G/B

D

Mandolin 1 staff and fretboard diagram. The staff shows a melodic line in G major with a key signature of one sharp (F#). The fretboard diagram shows fingerings: 10 9 0 | 10 10 0 | 10 9 0 8 | 10 9 0 10 | 0 9 11 | 10 10 | 0 9.

Guitar 1

Guitar 1 staff and fretboard diagram. The staff shows a melodic line in G major. The fretboard diagram shows fingerings: 7 5 7 7 5 7 | 0 7.

Guitar 2

Guitar 2 staff and fretboard diagram. The staff shows a melodic line in G major. The fretboard diagram shows fingerings: 3 5 7 3 3 0 | 0 0 5 3 2 2 | 7 0 7 0 | 0 0 0 0.

Dm

Dm/A

G/B

loco

Mandolin 1 staff and fretboard diagram. The staff shows a melodic line in G major. The fretboard diagram shows fingerings: 0 14 15 14 19 17 15 14 | 15 13 | 15 14 19 17 14 | 15 14 11 0.

Guitar 1 staff and fretboard diagram. The staff shows a melodic line in G major. The fretboard diagram shows fingerings: 6 7 7 8 7 7 | 3 3 3 3 5 3 | 3.

Guitar 2 staff and fretboard diagram. The staff shows a melodic line in G major. The fretboard diagram shows fingerings: 7 0 7 0 | 3 5 7 3 3 | 0 5 3 2 2 | 0 0 0 0.

**D**

**N** *Outro:*  
*With Guitar 1 Figure 3 (to fade)*

*p* *mp*

*Jaw Harp* through reverse echo return.

**Figure 3**  
Guitar 1



(8<sup>va</sup>)

12 0 14 0 0 0 12 19 0 0 14 0 0 14 0 12 14 0 12 14

0 0 0 0 0 0 0 0 5 7 7 0 5 7 7 5 7 7 0

(8<sup>va</sup>)

*loco*

0 (0) 19 17 19 19 17 19 19 17 19 0 0 0 0 0

0 0 0 0 0 0 0 0 5 7 7 0 5 7 7 5 7 7 0

0 0 0 0 0 0 0 0 3 2 2 3 0 3 2 3 0 3 2 3 0

Distant Chorus:(Reverb return)

*Begin slow fade out*

First system of the musical score. It features a vocal line with a melodic phrase and a guitar line with a complex, fast-paced melody. The guitar line includes various fret numbers (0, 10, 11, 9, 0) and is marked with accents and slurs. The system concludes with the instruction "Begin slow fade out".

Ah, \_\_\_\_\_

*Begin final fade*

Second system of the musical score. It continues the vocal and guitar parts. The vocal line includes the lyrics "oh, \_\_\_\_\_", "ah, \_\_\_\_\_", and "oh, \_\_\_\_\_". The guitar line maintains its complex melody with fret numbers and articulation marks. The system concludes with the instruction "Begin final fade".

ah, \_\_\_\_\_ oh, \_\_\_\_\_

The musical score is written for guitar and voice. The key signature is G major (one sharp). The time signature is 4/4. The score is divided into two systems, each containing a vocal line and a guitar accompaniment. The guitar accompaniment is written for a six-string guitar, with a treble staff and a bass staff. The first system consists of 12 measures, and the second system also consists of 12 measures, ending with a 'Fade out' instruction. The vocal line includes the lyrics 'ah, \_\_\_\_\_ oh, \_\_\_\_\_'. The guitar accompaniment features various techniques, including bends, vibrato, and specific fretting patterns indicated by numbers on the strings.



# WHEN THE LEVEE BREAKS

Words and Music by  
JIMMY PAGE, ROBERT PLANT,  
JOHN PAUL JONES, JOHN BONHAM and MEMPHIS MINNIE

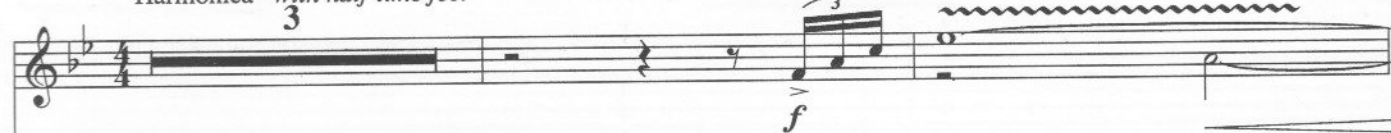
Heavy Delta Blues  
Moderately with swing ♩ = 140

Intro:  
Half-time Drums  
Harmonica\* with half-time feel

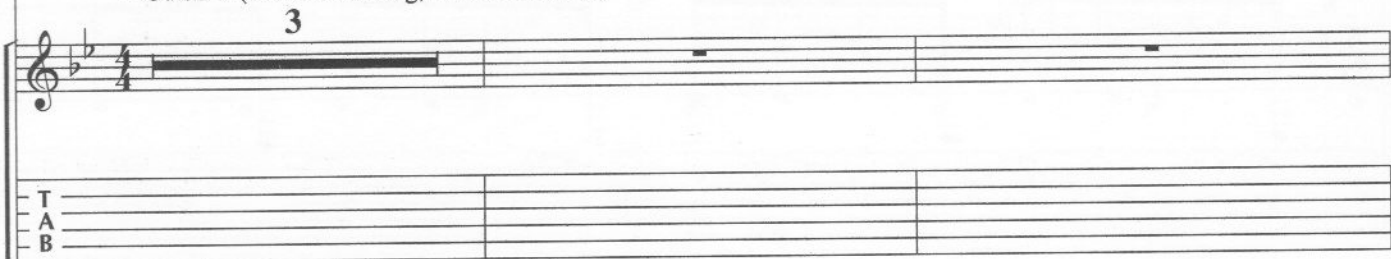
No Chord

Bass Guitar enters:

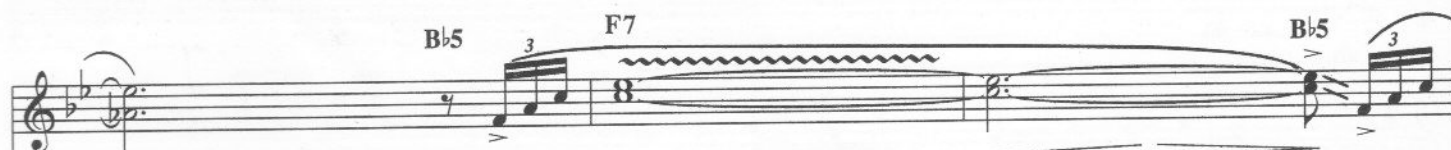
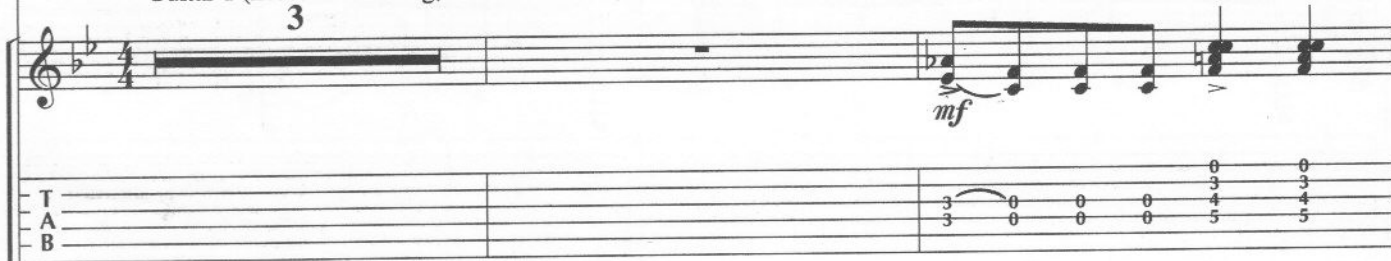
F7\*\*\*



\*\*Guitar 2 (Electric 6 string, L & R channels)



\*\*Guitar 1 (Electric 12 string, L & R channels)



\*Bb major or an F Blues harp.

\*\*Open F tuning: ④ = C, ③ = F, ② = A, ① = C. ⑥ and ⑤ aren't used in the recording. 12 string octave and unison strings aren't notated. Slide is worn on fourth finger to be ready for [A].

\*\*\*Implied.

The musical score for "The Sound of Silence" features a guitar and piano arrangement. The guitar part is written in treble clef with a key signature of one flat (Bb). It includes a melodic line with slurs and a bass line with chords and fingerings (0, 3, 4, 5). The piano part is written in treble clef with a key signature of one flat. It features a melodic line with slurs and a bass line with chords and fingerings (3, 4, 5). Chord labels F7, Bb5, and F7 are placed above the piano part. The score is divided into three measures, each containing a guitar staff and a piano staff.

Bb5 F7 Bb5

Musical score for guitar and voice. The score is in B-flat major (two flats) and 4/4 time. The guitar part is written in standard notation with a capo on the first fret. The vocal line is written in treble clef. The score is divided into three measures. The first measure is labeled 'Bb5' and 'F7'. The second measure is labeled 'F7'. The third measure is labeled 'Bb5'. The guitar part features a complex rhythm with many beamed sixteenth and thirty-second notes, and the vocal line has a melodic line with some grace notes.

F7

The first system of musical notation for the F7 chord. It consists of three staves. The top staff is a single melodic line in F major with a flat key signature, featuring eighth and quarter notes. The middle staff is a piano accompaniment with eighth-note chords. The bottom staff is a bass line with octaves and chords, including triplets.

B $\flat$ 5

F7

B $\flat$ 5

The second system of musical notation, featuring three measures with different chords. The first measure is B $\flat$ 5, the second is F7, and the third is B $\flat$ 5. The notation includes a melodic line with triplets, a piano accompaniment, and a bass line with octaves and chords.

F7

B $\flat$ 5

The third system of musical notation, featuring two measures with F7 and B $\flat$ 5 chords. The notation includes a melodic line with a long note, a piano accompaniment, and a bass line with octaves and chords.

*Regular time feel*

F7

The fourth system of musical notation for the F7 chord in a regular time feel. It consists of three staves. The top staff is a single melodic line in F major with a flat key signature, featuring eighth and quarter notes. The middle staff is a piano accompaniment with eighth-note chords. The bottom staff is a bass line with octaves and chords.





**B** *Verse:*  
**F7**

keeps on rain - in' lev - ee's goin' — to break, —

The musical score is written for voice and guitar. The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of two systems. The first system shows the vocal melody and guitar accompaniment. The vocal melody starts with a whole note G4, followed by a half note A4, and then a half note Bb4. The guitar accompaniment consists of a series of chords: G4-Bb4, A4-Bb4, and Bb4-C5. The second system continues the vocal melody with a half note C5, followed by a half note Bb4, and then a half note A4. The guitar accompaniment continues with the same chords: G4-Bb4, A4-Bb4, and Bb4-C5. The lyrics 'if it' are written under the vocal melody in the second system.

F7

keeps on rain - in' \_\_\_\_\_ lev - ee's goin' \_\_\_\_\_ to break, \_\_\_\_\_

The musical score is written for guitar. The first system shows the vocal melody on a treble clef staff with a key signature of one flat (Bb) and a common time signature. The lyrics are 'keeps on rain - in' \_\_\_\_\_ lev - ee's goin' \_\_\_\_\_ to break, \_\_\_\_\_'. The second system continues the melody. The third system shows the guitar accompaniment on a six-string staff, featuring a bass line with a 3/4 time signature and a treble line with a 3/4 time signature. The guitar part includes a capo position of 0 and a key signature of one flat. The lyrics are repeated under the guitar part.

B $\flat$ 5

F7

when the lev - ee breaks,

B $\flat$ 5

have no place to stay.

F7

8 $\flat$ B $\flat$ 5

C Verse:

F7

8 $\flat$ 

Harmonica out

Mean old lev - ee, taught me to weep and moan,



Bb5

F7

**D** *With Fill 1*  
\* **C<sup>b</sup> D<sup>b</sup>**

**E** *Bridge Intro.*  
*Half time feel*  
\*\* F/C

C(addF)	C/G	Bb/F	C/G	Eb/C	F/C
---------	-----	------	-----	------	-----

**F Bridge:**

*\*Guitar 1 appears with phase shifting for the rest of the song.*

*\*\*These chord names are implied by the guitar only and do not reflect the bass part.*

\*\*\*A Les Paul in standard tuning through a fuzztone and played with a slide.

F/C C(addF) C/G B $\flat$ /F C/G

make ya' feel bad— when ya' tryin' ta' find your way home ya' don't know— which way (to) go,—

*Let ring*

E $\flat$ /C F/C F/C C(addF) C/G

if ya' go - in down south they got no work to do if ya'



**B $\flat$ /F**      **C/G**    **E $\flat$ /C**    **F/C**

goin' on ta' Chi - ca - go. Ahh, \_\_\_\_\_

*Let ring*

8-7-5 5 7 10 12-12 12-10 12-17

**C(addF)**    **C/G**      **B $\flat$ /F**      **C/G**    **E $\flat$ /C**    **F/C**

ahh, \_\_\_\_\_ ahh, \_\_\_\_\_ hey, \_\_\_\_\_ hey.

12-10 12-10 12-10 12-17 15 15 15-17

**F** Bridge:

F/C C(addF) C/G B $\flat$ /F C/G

Guitar 1

**G** Verse Intro:

F7

B $\flat$ 5

Harmonica With half-time feel

Guitar 2 *mf*

Gtr. 2 Tacet

Gtr. 1 divisi

F7

B $\flat$ 5

\*Final note of phrase from Guitar 2.

*With Guitar 2 Rhythm Figure 1**With ad lib. variations*

F7

Bb5

The first system of musical notation for guitar. It consists of a single staff with a treble clef and a key signature of two flats (Bb and Eb). The notation begins with a whole note chord, followed by a series of eighth and sixteenth notes, and ends with a half note chord. The staff is marked with 'F7' at the beginning and 'Bb5' at the end.

F7

Bb5

F7

The second system of musical notation for guitar. It consists of a single staff with a treble clef and a key signature of two flats (Bb and Eb). The notation begins with a whole note chord, followed by a series of eighth and sixteenth notes, and ends with a half note chord. The staff is marked with 'F7' at the beginning, 'Bb5' in the middle, and 'F7' at the end.

Bb5

The third system of musical notation for guitar. It consists of a single staff with a treble clef and a key signature of two flats (Bb and Eb). The notation begins with a whole note chord, followed by a series of eighth and sixteenth notes, and ends with a half note chord. The staff is marked with 'Bb5' at the end.

F7

F7

The fourth system of musical notation for guitar. It consists of a single staff with a treble clef and a key signature of two flats (Bb and Eb). The notation begins with a whole note chord, followed by a series of eighth and sixteenth notes, and ends with a half note chord. The staff is marked with 'F7' at the beginning and 'F7' at the end.



B $\flat$ 5 F7

**I Verse:**  
F7

Bb5

Cry-in' won't help\_ ya' pray-in' won't do\_ ya' no good, no,—

F7

Bb5

cry-in' won't help\_ ya', pray-in' won't do\_ ya' no good. (Ah)when the

F7

Bb5

lev-ee breaks,— ma-ma you got\_ to move. Ah, ooo,— ooo.

F7

Bb5

F7

\*Blues Harp first time only.

\*\*Guitars 1 & 2 are combined.

## J Verse:

B $\flat$ 5

F7

All last night— sat on the lev - ee and moaned,

B $\flat$ 5

all— last night,— sat on the lev— and moaned,

F7

I'm think-in' 'bout my ba - by and—

B $\flat$ 5

F7

— my hap - py home.— Oh,— oh,



K

C $\flat$ D $\flat$ E $\flat$ B $\flat$ 5 A $\flat$ 5B $\flat$ 5 F5B $\flat$  A $\flat$ B $\flat$ 5 F5

*f* With slide

Without slide

6 8 8 8 8 8  
 6 8 8 8 8 8  
 6 8 8 8 8 8  
 9 9 9 9 9 9  
 8 10 10 10 10 10  
 8 10 10 10 10 10  
 8 10 10 10 10 10  
 9 11 11 11 11 11  
 5 3 5 3 5 3  
 5 3 5 3 5 3  
 5 3 5 3 5 3  
 5 3 5 3 5 3  
 (0) (0) (0) (0) (0) (0)

Half-time feel

F

C

B $\flat$ 

C

E $\flat$ 

F

Guitar 2

*f*

Let ring

12 10 12 12 7 5 7 8 7 8 7 5 5 7 10 12 12

Guitar 1

*mf* Let ring

12 12 12 12 7 7 5 5 7 10 12 12 12 12 12 12 0

F/C

C(addF)

B $\flat$ /F

C

E $\flat$ 

F

Let ring

12 10 12 12 7 5 7 8 7 8 7 5 5 7 10 12 12 12 12 12 12 15 15

16 16 16 16 7 7 7 5 5 5 7 10 12 12 12 12 12 12 12 0 0 0 0

F/C C(addF) B $\flat$ /F C

Ah, ah, ah, hah,

12 10 12/17 12 12 10 12/17 17

16 15 16 0 7 0 5 0 5 5 7

E $\flat$  F C(addF)

ah, ah, ah, ah,

15 17 12 10 12/17 17 12 10 12/17 17

10 12 12 12 12 12 14 12 0 7 7 7 0

**R<sup>b</sup>/F**                      **C**                      **E<sup>b</sup>**                      **F**                      **F/C**

ah, \_\_\_\_\_ hah, ah.

12 10 12 17 15 17 12 10 12 10 12 10

**C(addF)**                      **B<sup>b</sup>**                      **C**                      **E<sup>b</sup>**                      **F**

Oh. — oh,

7 7 7 0 5 5 5 7 10 10 12 12 12 12 12 12 12



**M** *Outro:*

**F7** *Resume regular time feel*

\*Harmonica with backwards echo enters and continues intermittently for the remainder of the song.

Multi-tracked Bass enters:

Bb5

F7

— to Chi - ca - go, — sor - ry but I

Bb5

can't take — you. Ah, — go - in' down, (I'm) go - in'

F7

down now, go - in' down — (I'm) go - in' down now, go - in'

Bb5

F7

down, go - in' down, — go - in' down, — go - in'

\*Guitar 1 gradually panned to the left.

\*\*Guitar 1 gradually panned right.

down, \_\_\_\_\_

(Drum fill)

Bb5 F7 Bb5

ah, \_\_\_\_\_

\* Guitar 2 (L & R)

*f*

14 15 17 12 15 12 15 12 12 15 14 15 17 12 15

\*\*Guitar 1

F7 Bb5 F7

(8va)

12 15 12 12 15 14 15 17 12 15 12 15 12 12

\*Slide Guitar (backwards echo track only).

\*\*Panned left and right every four measures.

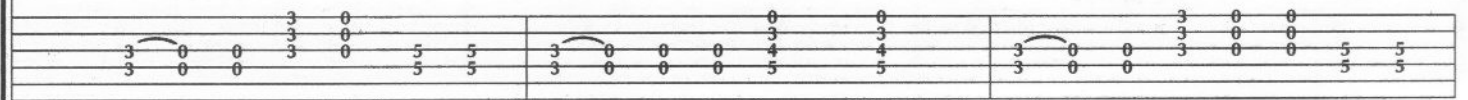
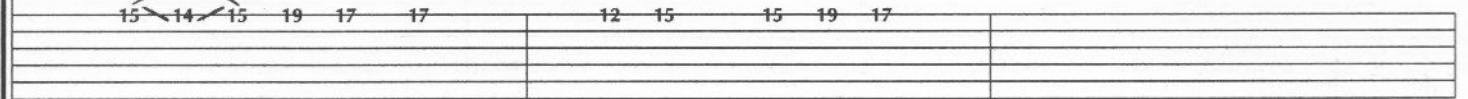


B $\flat$ 5

F7

B $\flat$ 5(8<sup>va</sup>)

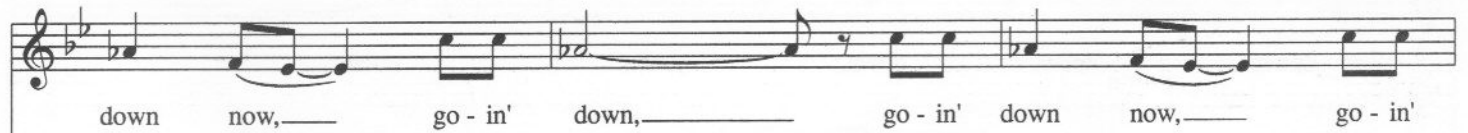
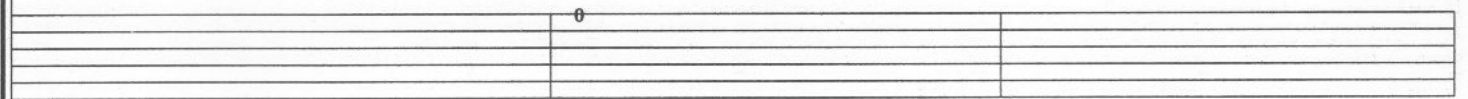
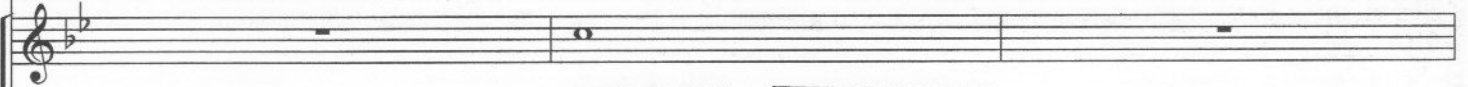
15 14 15 19 17 17 12 15 15 19 17



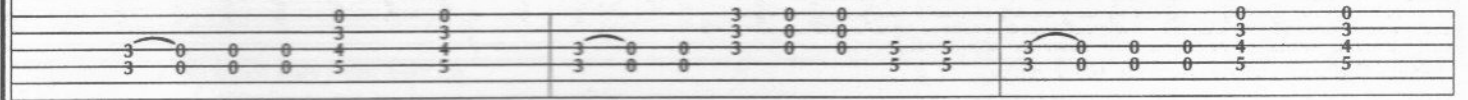
F7

B $\flat$ 5

F7

*loco*

(Drum fill)



**B♭5 F7 B♭5**

down, \_\_\_\_\_ go - in, down now, \_\_\_\_\_ go - in' down, \_\_\_\_\_ go - in'

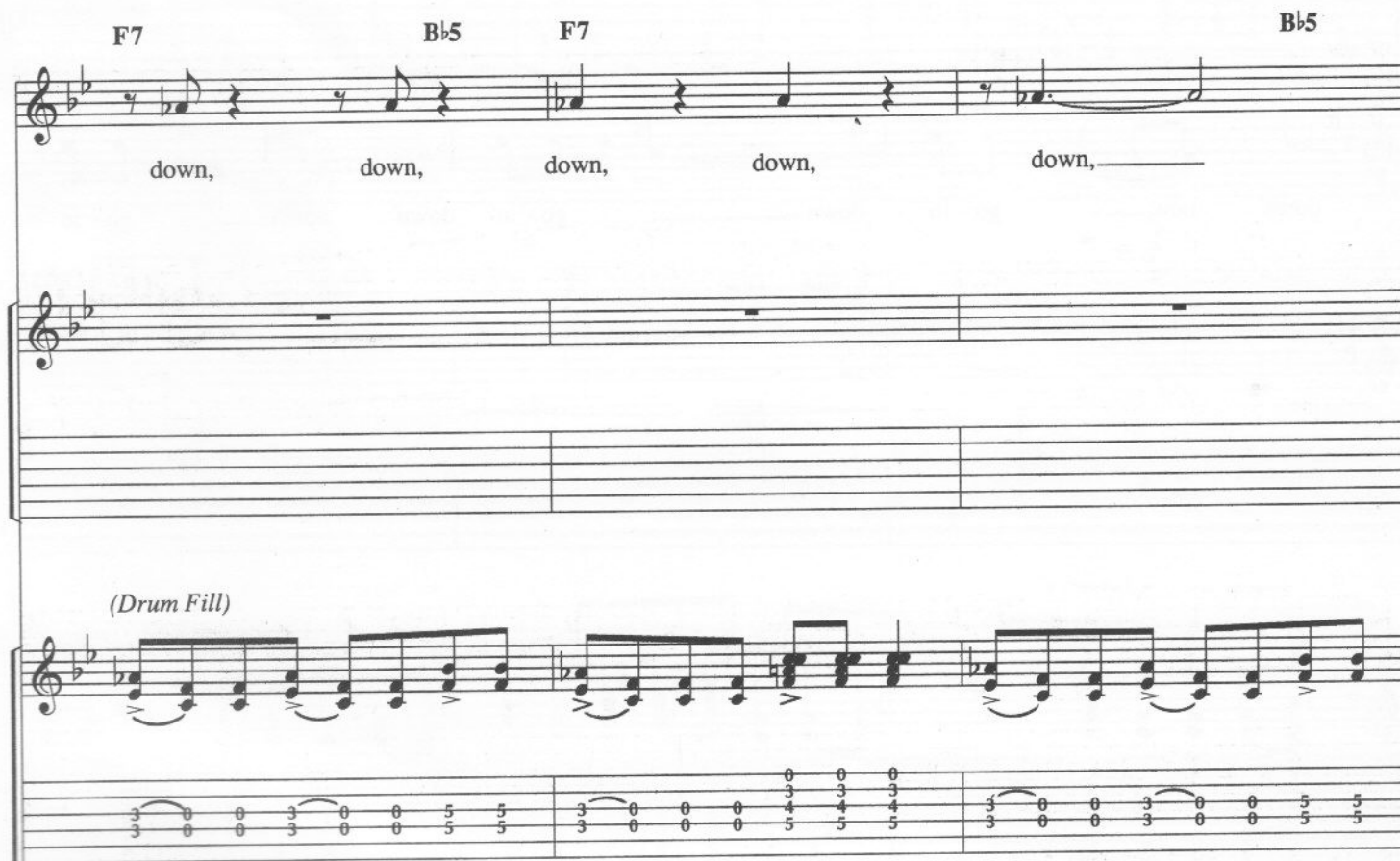
*(Drum Fill)*



**F7 B♭5 F7 B♭5**

down, down, down, down, down, \_\_\_\_\_

*(Drum Fill)*



F7 B $\flat$ 5 F7

now. Ah, woo, ah, woo.

12 10 12 12

B $\flat$ 5 F7

12 12 10 12 12 12 10 12 (12) 15 (15) 7 3 0 3 0 0

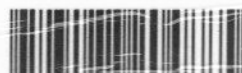
\*Backwards echo track only from here on.  
The notation and techniques are an approximation of the original recording.



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THE BATTLE OF EVERMORE  
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WARNER BROS. PUBLICATIONS INC.  
15800 N.W. 48th Avenue • Miami, FL 33014  
A Warner Music Group Company



7 23188 20488 5

ISBN 0-89724-268-8

\$26.95  
in U.S.A.  
GF0488